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Books & Music of 1939

The following are selected as the outstanding works advertised and reviewed during the past year; they are summarized here for the benefit of organists who maintain up-to-date libraries.

Books

Art of the Choral Conductor, Vol. 1, by Fr. William J. Finn; 6x9, 292 pages; Birchard, \$3.75; Nov. 354, 374, Dec. 389.

Gilbert's Manual for Choir-Loft & Pulpit, by Harry Gilbert; 6x9, 197 pages; Scribner's, \$2.75; Nov. 351.

Junior Choir Helps & Suggestions, by Elizabeth Van Fleet Vosseller; 7x10, 35 pages; T.A.O., \$1.03; March 99, May 150.

Successful Children's Choirs, by Ruth Krehbiel Jacobs; 6x8, 42 pages; Choir Publications, \$1.50; March 98, May 150.

Sonatas & Suites

Bach, ar. Garth Edmundson: *A Suite of Pieces*; J. Fischer & Bro., \$1.25; Oct. 322.

Gilles, Joseph: *'Symphonie' in E*, 33 pages, 4 mvts.; Gray, \$2.00; Sept. 290.

Miller, Dr. Horace Alden: *Suite Negroid*, 24 pages, 4 mvts.; Cornell, \$1.50; Nov. 354.

Organ Collections

Bach Chorales, ed. by Charles N. Boyd and Albert Riemschneider; 9x12, 157 pages; G. Schirmer, \$2.50; March 77, April 112.

Bach's Complete Organ Works, ed. by Marcel Dupre, 12 volumes; Gray, \$1.75 each; Jan 28, Feb. 42, March 78, Sept. 290, Dec. 406.

Beethoven Slow Movements, ar. by Howard Thatcher, 2 vols.; J. Fischer & Bro., \$1.50 each; Feb. 62.

Everybody's Favorite Organ Pieces, ar. Harry L. Vibbard; 192 pages, 53 pieces; Amsco, \$1.00; Jan. 6, March 78, Dec. 390.

139 Selected Organ Pieces, ar. Harry L. Vibbard; 189 pages; Amsco, \$1.00; Jan. 4, March 76, Dec. 388.

Organ Music Selected by Roland Diggle; 192 pages; Amsco \$1.00; June 26, Dec. 386, 388.

Recital Pieces for Organ, ed. Francis W. Snow, 2 vols.; B. F. Wood, \$1.25 each; Sept. 289.

Cantatas & Oratorios

Bach: *"For Us a Child is Born,"* 31 pages; Galaxy, 35¢; Oct. 319, Nov. 352.

Matthews, H. Alexander: *"A Pageant of Easter,"* 45 pages, 45 minutes; Gray, \$1.25; Jan. 27, Feb. 40.

Mauder, J. H.: *"Betlehem,"* dramatized by Catharine Morgan; Gray, stage guide 30¢, complete score \$1.50; Oct. 318.

Hymnal

"New Church Hymnal," ed. H. Augustine Smith; 527 hymns; Appleton-Century, \$110.00 a hundred; Oct. 324.

Phonograph Records

Bach *Choralpreludes*, played by Carl Weinrich; 9 pieces, 5 disks; Musicraft, album \$5.50; March 96, Dec. 389.

Bach *Choralpreludes & Daquin Noels*, E. Power Biggs; 4 choralpreludes, 2 Noels, 2 disks; Victor, album \$4.50; Dec. 400.

Bach *'Recital'*, E. Power Biggs; Concerto 2, Sonata 1, etc., 5 disks; Technichord, album \$8.00; Feb. 60.

Bach *Toccatas & Fugues*, Vol. 1, Carl Weinrich; in Dm, F, E, 4 disks; Musicraft, album \$6.50; Dec. 389, 402.

Handel's *Concerto 10*, E. Power Biggs and Fiedler Sinfonietta; 2 disks; Victor, album \$4.50; Nov. 373.

Lectures on *'A-Cappella' Music*, N. Lindsay Norden; 6 disks; Musicological, \$10.00; Jan. 23.

Weinrich albums; 5 Bach, one pre-Bach; Musicraft, albums from \$3.50 to \$6.50; Dec. 389.

Key to Publishers

This system of key-lettering enables our readers to identify the publishers when they want to order. In the program columns the key-letters are hyphenated next after the composer's name, in the review and other columns they are placed within parentheses.

Wherever the first letter of a two-letter abbreviation is used alone to indicate an American publisher that publisher can supply the publications of the firms thus linked to his key-letter.

a. Arthur P. Schmidt	sp. Peters Edition
ab. Bayley & Ferguson	sw. Weeks & Co.
ak. Banks & Son	t. Theo. Presser Co.
al. Lengnick & Co.	ta. Alph. Leduc
at. Schott & Co., London	tf. Robert Forberg
ay. Seyffart	tj. John Church Co.
b. Boston Music Co.	tl. Laudy & Co.
bt. Thompson	ts. B. Schott's Sohne
bw. Winthrop Rogers	ub. Bach Music Co.
c. Carl Fischer Inc.	uc. Cressey & Allen
co. Oxford Univ. Press	uf. R. A. Hoffman Co.
cp. Patersons Pub.	ug. Gambel Hng. Mus.
d. C. C. Birchard & Co.	uh. Heidelberg Press
dd. Deane & Sons	uk. Kranz
e. E. C. Schirmer Mus. Co.	ul. Lorenz Pub. Co.
ec. Chester (choir)	um. McLaughlin & Reilly
es. Schlesinger'schen	un. Wm. E. Ashmall
f. Sam Fox Publishing Co.	uo. Concordia Pub. House
fp. Keith Prowse & Co.	up. Cornell Mus. Pub. Co.
g. G. Schirmer Inc.	ur. Wm. A. Pond & Co.
gc. Curwen & Sons	us. R. D. Row Mus. Co.
h. H. W. Gray Co.	uw. D. L. Schroeder
hb. Bornemann, Paris	va. White-Smith Mus. Co.
hn. Novello & Co.	vb. Augsburg Pub. House
i. Harms Inc.	vc. B. F. Wood Co.
il. J. H. Larway & Co.	vd. Chappell & Co.
j. J. Fischer & Bro.	ve. Forster Mus. Pub.
ja. Anton Boehm & Son	vh. Haro'd Flammar Inc.
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jc. Costallat et Cie	vl. C. Harold Lowden Inc.
je. G. Kothe's Erben	vm. Com. Music Corp.
jf. F. E. C. Leuckart	vp. Com. Publication Soc.
jj. Fritz Gleichauf	vs. Ed. Schubert & Co.
jh. J. Hamelle	vu. United Lutheran Pub.
jj. Junfermann'sche Buch.	vw. Willis Music Co.
jk. Kistner Musikverlag	vy. Boosey & Co.
jl. Leduc & Cie	xa. Augener Ltd.
jm. A. Maier	xd. A. Durand & Fils
jn. Carl Simon	xe. Senart, Paris
jo. Otto Junne	xh. Heugel, Paris
jp. H. Pawelek	xj. Jurgenson, Leipzig
js. Schott Freres, Belg.	xl. H. Lemoine, Paris
jt. L. J. Biton	xm. Hammond, London
ju. Procure Generale	xo. Bosworth
jw. L. Schwann	xp. Edition Pizzi
lz. "Sten"	xr. Richault
l. Galaxy Music Corp.	xs. Schola Cantorum
lb. W. Bessel & Co.	xv. Vincent Mus. Co.
le. Elkin & Co., London	xw. Joseph Williams Ltd.
ls. Stainer & Bell	yc. Marcello Capra
m. E. B. Marks Mus. Corp.	yf. Forsyth
mc. Chester (organ)	yl. Herelle & Co., Paris
mp. W. Paxton & Co.	ys. Siegel
n. manuscript	yu. E. Sulenburg, Leipzig
o. Oliver Ditson Co.	z. Associated Mus. Pub.
p. C. W. Homeyer & Co.	zc. Choudens
pf. Faith Press	ze. Max Eschig & Cie
pp. Plainsong & Med. Soc.	zh. Hainauer
r. G. Ricordi & Co.	zo. Bote & Bock
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Consult this list merely to translate the key-lettering of the review and program columns; do not use it in sending programs to T.A.O. In your programs write the full name of the publisher, thus: J. Fischer, or C. Fischer, Ditson, Schott Belgium, Schott London, etc.

Wherever convenient do your share of cooperation by placing your orders with the publishers who help make this magazine possible; their names and addresses will be found in the Directory in the back of each magazine.

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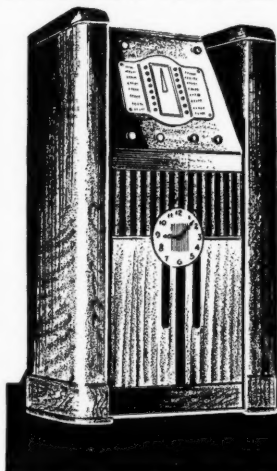
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REPERTOIRE AND REVIEWS

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A — BACH: "Sing pray and walk," in Cm, 2p. cu. e. (Gray, 8¢). One of the better chorales. Works such as this make superb responses for various parts of the service.

*AW3 — Bach, ar.Bement: "Thou Guide of Israel," G, 12p. me. (J. Fischer & Bro., 15¢). From cantata 104, "Du Hirte Israel." A piano accompaniment furnishes movement and background, which the voices join after a 24-measure introduction, the mood and themes carrying along as established by the introduction. Accompaniment is easily adaptable to the organ. Sopranos need an occasional A, contraltos an occasional F-sharp. It is in Bach's usual style and will be excellent wherever good women's voices are available.

*AM — Bach, ar. McKinney: "Three Bach Chorales," 3p. me. (J. Fischer & Bro., 15¢). "Hosanna to the living God," "O night of doubt," "God is love," three of the better chorales, expertly arranged for men's voices, and, best of all, supplied with the all-essential English text. Music of this kind is not difficult so far as notes go, but the notes are such a small part of it; interpretation and feeling count for so much. Every choir ought to have these Bach arrangements and do them every year.

A — S. F. BALDIN: "Calvary," G, 7p. me. (G. Schirmer, 15¢). An unusual text may make this valuable for special services—he sees a mighty city, the lightning, an oak, the stars, and he is small; but he sees the Cross and he is not small. For Lent.

A — C. O. BANKS: "We praise Thee O God," C, 21p. md. (G. Schirmer, 25¢). Festival setting of the "Te Deum."

A — E. BARRAJA: "Hallelujah," Bf, 18p. md. (Galaxy, 20¢). On a theme by Cherubini, in the form of an introduction and fugue.

A5 — A. W. BINDER: "Sing unto the Lord," C, 9p. me. (G. Schirmer, 15¢). Calls for a big baritone soloist against the rest of the chorus and the composer hammers hard on his themes. Has possibilities.

*A2 — Bortniansky, ar. Harts: "Praise and adore," D, 4p. me. (Birchard, 12¢). A good two-part anthem for the juniors, interesting and worthy.

A1 — L. CAMILIERI: "The Lord's Prayer," D, 3p. me. (Gray, 10¢). Using a rather pretty melody for unison singing.

A — V. CAMPBELL: "I see His blood upon the rose," Am, 4p. cu. me. (G. Schirmer, 12¢). A simple unaccompanied anthem that really says something and says it appropriately; you will like it.

A4+ — Wm. R. DAVIS: "The One remains," F, 2p. cu. e. (Galaxy, 10¢). A short response dealing with the eternity of God; good music, effective.

A — Roland DIGGLE: "Communion Service," Ef, 3p. e. (Summy, 10¢). A short setting, musical and worthy.

A8 — Winfred DOUGLAS: "Magnificat," 19p. cu. me. (J. Fischer & Bro., 20¢). In 8-part writing throughout and a masterful piece of liturgical music of a kind that is good for both choir and congregation; nothing wild or extravagant in its texture. Latin text only, but it's so good that organists in English-speaking services should write in the proper text to make the anthem mean something to their people; and this can be easily done. It has a loftiness rarely found in modern writing. Only choirs capable of working unaccompanied in 8-part counterpoint should undertake it.

A — Garth EDMUNDSON: "Benedictus es Domine," G, 8p. me. (Gray, 15¢). Simple and truly musical, with a distinctive charm that is all too rare in church music. Within reach of volunteers, yet fit for the finest choirs too.

A — Garth EDMUNDSON: "The radiant morn," 6p. c. b.a.t. me. (J. Fischer & Bro., 15¢). An excellent setting of the text, the music richly colored by the words; the kind

of music that really says something, this time in rather a modern manner but never cacophonous. The three soloists must be competent; chorus parts quite easy. A most excellent anthem.

A — Garth EDMUNDSON: "Seven Final Amens," 7p. me. (Gray, 15¢). In five keys, and of different moods. Each one is better than good. Four-fold, five-, nine-, and twelve-fold.

AM — S. R. GAINES: "Alleluia Amen," 10p. md. (Galaxy, 15¢). Built on an "old Russian church mode." The first section presents a ten-note motive, used over and over again, with good effect; the second is built on a theme resembling one part of the Westminster-chimes melody. Only two words: 'alleluia' and 'amen.' Should be effective in the right service and at the right place.

A — A. Walter KRAMER: "Thy will be done," Af, 4p. me. (J. Fischer & Bro., 15¢). Melodious and tuneful, with rich warm harmonies, and ugliness nowhere to be found. The kind of music thousands of congregations still like and need. Quite a superior piece of musical music.

A8 — W. S. NAGLE: "Who are these like stars appearing," Am, 12p. cu. md. (Gray, 15¢). A combination of two styles, first a quiet and none too effective section, second a brilliant and most successful 'alleluia'; the two alternate, and as a whole the anthem ought to be good.

*A5 — Silesian, ar. Shenk: "O Thou victorious One," Ef, 5p. cu. me. (C. Fischer, 12¢). The old hymntune arranged for the choir, with the melody broken into phrases and scattered among all voices, and finally the men take the tune in unison against free parts for women's voices. Congregations will like it.

AW3 — Carlette C. THOMAS: "The Lamb," A, 6p. me. (G. Schirmer, 12¢). A most graceful theme is handled with beautiful effects, even if it is later spoiled by over-much workmanship; as a whole the anthem will be delightful if carefully done.

*A — Viadana, ar.H.Willan: "Magnificat & Nunc Dimittis," 10p. me. (Gray, 15¢). "A plainsong setting with faux-bourdon." Sections alternate between plainsong melodies, which would be much finer if taken without the accompaniments provided, and somewhat chorale-like harmonized bits which also would be better without an instrument. It is severe church music, but of grand quality. Why cannot voices learn their parts and do them without props?

AM — Clarence WATTERS: "Laudate Pueri," 14p. vd. c. o. (Gray, 20¢). Here Mr. Watters does about what would be expected of him, but he makes even a better success of it than could normally be anticipated, for in addition to utmost severity there is a dramatic strength in the introductory pages which gets off to a good start, and later the organ (not piano) provides quite an interesting figuration which helps the voices build grandly. While there are enough ugly chords to pacify the modernists, there are not so many as might be expected. But it is difficult.

A or C — R. Huntington WOODMAN: "Humanity is One," G, 8p. me. (Galaxy, 15¢). A bit of good music setting an unusual text that deals, obviously, with the contemptible mass-murder of the world's Hitlers and Mussolini's—and it's about time all civilization in press, pulpit, and on the concert platform thunders out an unrelenting condemnation of such peace-destroying fools. Sing it in church as well as on your next choir concert program.

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:
*—Arrangement.
A—Anthem (for church).
C—Chorus (secular).
O—Oratorio-cantata-opera form.
M—Men's voices.
W—Women's voices.
J—Junior choir.
3—Three-part, etc.
4—Partly 4-part plus, etc.
Mixed voices and straight 4-part if not otherwise indicated.
Additional Cap-letters, next after above, refer to:
A—Ascension. N—New Year.
C—Christmas. P—Palm Sunday.
E—Easter. S—Special.
G—Good Friday T—Thanksgiving.
L—Lent.
After Title:
c.q.cq.qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
s.a.f.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).
o.u.—Organ accompaniment, or unaccompanied.
e.d.m.v.—Easy, difficult, moderately, very.
3p.—3 pages, etc.
3p.—3-part writing, etc.
A.f.Bm.Cs.—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

a—Article.
b—Building photo.
c—Console photo.
d—Digest or detail of stolist.
h—History of old organ.
m—Mechanism, pipework, or detail photo.
p—Photo of case or auditorium.
s—Stolist.

● INDEX OF PERSONALS

a—Article. m—Marriage.
b—Biography. n—Nativity.
c—Critique. o—Obituary.
h—Honors. p—Position change.
r—Review or detail of composition.
s—Special series of programs.
t—Tour of recitalist.
—Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

**Evening service or musicale.

Obvious Abbreviations:
a—Alto solo. q—Quartet.
b—Bass solo. r—Response.
c—Chorus. s—Soprano.
d—Duet. t—Tenor.
h—Harp. u—Unaccompanied.
j—Junior choir. v—Violin.
m—Men's voices. w—Women's voices.
off—Offertoire.
o—Organ. 3p—3 pages, etc.
p—Piano. 3p—3-part, etc.
Hyphenating denotes duets, etc.

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THE AMERICAN ORGANIST

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The Future of the Organ Concert

By BERNARD R. LaBERGE

NOTE: This is the first of two articles relating to the organ as a concert instrument and to those who have made it a profession to play it in concerts, as well as to everyone interested in the welfare of the organ profession viewed from a concert standpoint. The first article deals with ways and means; the second will suggest how to organize an organ concert or a series.—B. R. LAB.

I. A BIT OF HISTORY

In 1925, when I was contemplating launching organists and organizing organ concerts on a large scale, a wellknown New York concert manager to whom I was outlining my plans said, "LaBerge, you are a fool to start that; who wants to hear an organ concert?"

I was determined to try anyway and nothing could stop me; my love of the organ gave me the necessary faith. Since that day I have been instrumental in the booking or playing of some 1,700 organ concerts. I sincerely believe that when it comes to the possibilities of organ concerts, due to the wealth of talent that exists in our country and in Europe, due also to the wealth of magnificent organs here in America, the surface has hardly been scratched. Despite the work already done, I feel I am just beginning the fight on behalf of the organ and organ concerts.

Several times I have been asked how I became interested in the organ, if I was an organist myself, etc. I am not an organist and do not play any instrument, but I have been interested in music ever since I was a child, to such a point that music is part of my life and I cannot live without it. Of all the instruments the organ is the one I prefer. It is really the organ which is responsible for my giving up the practise of law for the field of musical management. It happened this way:

I was in Montreal—nineteen years ago—and had just managed a transcontinental tour of Canada for the late well-known Canadian tenor, Paul Dufault, and was rather pleased with the results, when I had the opportunity to book some concerts for the world-known virtuoso, Joseph Bonnet. These were a great success. Bonnet revealed himself as one of the very greatest masters of the organ. Outside of Montreal he played in St. Hyacinthe (home of the famous Casavant organ) Quebec, Three Rivers, Toronto, Winnipeg, and Vancouver. I was so enthralled by it all that, with the cooperation of the late Frederick H. Blair, organist and choirmaster of Saint Andrew's and Saint Paul's in Montreal, I organized a series of four historical recitals. I owe a great deal to Mr. Blair for the cooperation he gave me; through all the years he never failed me.

The man who has done more than all others to raise organ and organist from hymn-playing level to rank as concert material tells of the difficulties, possibilities, and rewards of the business of booking organ recitals and making the public organ-conscious.

I found sufficient interest in this to go forward, and it was shortly afterwards that while in Paris I had the great pleasure of meeting Marcel Dupre. He was then living in his little apartment on rue Leverrier. Just as he is today as unassuming and congenial as he was then, so also he was then as great an artist as he is today. He had met with tremendous success in England and had recently performed the entire organ works of Bach from memory, in Paris (from January 23 to March 26, 1920). He received the acclaim of hundreds of musicians, and of the great Widor who at the end of the last recital embraced him in public, stating that he thought Bach would have been proud to do it himself.

When it came to the love of the organ, Dupre and I found that we had a lot in common. We became fast friends.

At that time he was under contract, for his debut and first tour in the United States, with the late Rodman Wanamaker through his intermediary Dr. Alexander Russell, the rightly celebrated head of Mr. Wanamaker's many musical enterprises. It was decided that upon my return to America I would contact Dr. Russell and arrange with him for my booking Dupre in Canada. I met Dr. Russell in New York—that was in 1921—and his spirit of cooperation was such that we agreed on a mutually satisfactory plan.

Dupre in Canada made the same sensation he made in the United States. I then conceived the idea of having him do a series of ten Bach recitals, as he had done in Paris. It was quite a novel idea on this side of the Atlantic and, to my knowledge it was the first time this had been attempted. It proved to be quite an undertaking. The series took place and was a tremendous artistic success.

Through twenty days in October 1923 (October 1, 3, 5, 8, 10, 12, 15, 17, 19, 20), an elite group of about fifty people (who would pay \$25. to hear Marcel Dupre play the organ works of the great J. S. Bach) came to the Church of Saint Andrew's and Saint Paul's to listen to these magnificent programs. One evening Dupre would play the beautiful choral preludes, another evening the great Preludes & Fugues, or the Fantasias & Fugues, or the great Toccatas & Fugues, and so forth. The enthusiasm of the small audience rose higher and higher as the recitals went on. The series was hardly half

completed when the members of the audience became like a big family and there was so little formality that some would sit around the console or on the steps of the altar. It was truly beautiful and inspiring to see these people listening to that great music. After each recital people would get together; small groups would go to a nearby coffee-shop and talk about Bach and his great interpreter. It was a wonderful piece of art.

Since then similar series have been given many times in the United States, first by Albert Riemenschneider in Berea, in 1927, later by Lynnwood Farnam in 1928-29, by Arthur Poister in 1929-30, Arthur W. Quimby and Melville Smith in 1933-34, by John McDonald Lyon in 1936, E. Power Biggs in 1937, and Harold G. Fink in 1939.

As I stated above, the Dupre-Bach series was a great artistic success, but financially quite a failure. A few organists of Montreal gave me wonderful help, but most of them seemed to think twenty-five dollars (for two tickets) was too great a price to pay to hear the organ works of Bach by a great master like Dupre—and incidentally take a much-needed lesson. I must say here that Dupre, with the good heart I have always known him to have, lightened my burden considerably by offering himself to cut his fee in half.

From then on I was in the organ concert business for good and in 1923 I transferred my headquarters to New York where, until Mr. Rodman Wanamaker's death, I worked in cooperation with Dr. Russell, and later on my own. I take this opportunity to thank my friend, Dr. Russell, for all he did for the organ and for me personally. He has been my only master in the art of organ management; he really made management an art. Our work together has always been a source of great joy to me and the personal friendship which developed from it is something in which I take pride and which I treasure.

In the course of these years I managed tours for the following great European masters: Joseph Bonnet of Paris, John Connell of Johannesburg (South Africa), J. D. Cunningham of Birmingham, Marcel Dupre of Paris, Fernando Germani of Rome, Professor Fritz Heitmann of Berlin, Alfred Hollins of Edinburgh, Andre Marchal of Paris, Gunther Ramin of Leipzig, Louis Vierne of Paris. I have also had the great pleasure of managing for a number of years a group of American organists who are internationally recognized as great masters in their field of art, or who are rapidly taking their place as such; namely: Nita Akin, E. Power Biggs, Paul Callaway, Palmer Christian, Claire Coci, Charles M. Courboin, Virgil Fox, Alexander McCurdy, Charlotte Lockwood, Arthur Poister, Carl Weinrich, and Pietro Yon.

II. THE DIFFICULTIES

The difficulties in promoting organ concerts are numerous and varied, but each and every one of them can be overcome if one has sufficient faith, vision, and energy. I personally am doing my best to promote the organ, but my lone efforts are not enough. I need the help of others and most of all of the organists themselves. The greatest handicap I have ever found has been the apathy of the organists themselves, speaking in a general way. I want to make clear that when I say that I am referring to the average organist throughout the United States and Canada.

Here I must pay the proper tribute of gratitude and appreciation, which I am happy to do, to all those farsighted organists and choir directors, as well as clubs and societies, heads of conservatories and colleges, ministers of music, and pastors of churches in the United States and Canada, who have given me their wholehearted cooperation and who have put themselves out to bring to their localities great virtuosi of other American cities as well as of other countries. They have my profound admiration. I will say also that in helping me they have helped the profession generally, and have helped enlarge their own field of action and better the condition of the organist. I wish there were many more of them.

But the fact remains, and I repeat it is the greatest handicap in the field of organ concerts, that hundreds of organists just cannot see or think of the organ as a successful concert instrument or of the organist's right to be recognized as an artist and virtuoso on a par with singers, pianists, violinists, and so forth. This applies also to concert managers at large, as well as to presidents of music clubs who book and present all types of artists except organists. Many of them have among their patrons most of the organists of their local churches, just as they have pianists, singers, etc. They feel that they must give the pianists a pianist, the singers a singer, the violinists a violinist; but they do not stop to think that the organists might wish to have a virtuoso organist on the course once in a while. At least their attitude seems to indicate this. Of course the job of presenting organists lies primarily with the organists themselves.

Here I wish to quote what the late Fay Leone Faurote wrote at the time he was managing Lynnwood Farnam, and which to me is most inspiring:

"To hear a great artist is a privilege, accorded to only a few—sometimes only once in a lifetime. What would you give to have heard Bach, to have seen him play, to have studied his technic as he sat at the organ? Great artists are few and far between. They are individualistic: their work is not duplicated by another. They cannot be imitated or duplicated; they are themselves, alone. To have heard them, even once, is to have stored up in one's memory a treasure of great price. Great organists can play only a few recitals each season; no two programs are ever played alike; their environment is never the same. So when opportunity and conditions make it possible for you to hear a great artist, don't neglect the opportunity. Have him, see him, hear him, now! You may never have another chance!"

Some organists are discouraged outright and think it is suicide to try to present concert organists on a paying basis. Some, strangely enough, seem to be jealous or afraid to have someone play their organ better than they do. Very shortsighted indeed.

Of course we, in the organ world, have a problem that does not exist for other branches of the music profession. Nobody would think of going to hear Rachmaninoff, Flagstad, or Kreisler without buying a ticket to get into the hall. Yet many people are quite surprised if asked to buy a ticket for an organ recital or a series of organ recitals. This might be comprehensible coming from the average layman, but not from an organist.

I want to state here emphatically that an organ recital by an artist who is paid a decent fee, and for whose recital tickets are sold or subscribed for in advance, is not the losing proposition so many shortsighted organists, managers, or organizations think it to be.

It would take me several pages to tell of the organizations, churches, and individuals who have made substantial money with some of my touring virtuosi. It is not uncommon for people to be turned away at recitals by Marcel Dupre, for instance; this occurred many times during the tour which that great master has just completed. Therefore, no one can say that this cannot be done; I know from actual experience that the contrary is so.

Of course it requires work, planning, and good publicity. Furthermore, those who present concert organists should not give the impression they are apologizing (as many seem to do) for selling tickets for an organ recital, but should take the definite stand that they are doing something unusual for the musical life of their community, and should convince themselves thoroughly, and remember that the organ is the king of all instruments.

This is the organization part of it. As to the artists who are booked to play a recital, they should bear in mind constantly that the public does not go to hear them to be educated (except in special cases), but to be entertained and thrilled.



DR. PALMER CHRISTIAN

first member of LaBerge concert group and teacher of Claire Caci, latest addition to LaBerge Management artists.

I cannot emphasize enough the extreme importance of these two words "entertained" and "thrilled." The day when concert organists fully realize that, the clientele for organ concerts will double and triple. Those who do not bring a certain amount of showmanship into their concert work must not be surprised if their following does not increase. A concert is not a religious service or a lesson, it is just plain entertainment; and the program, as well as its presentation, is of paramount importance.

Referring again to the value of an organ recital as a money-making proposition, I do not claim that an organ concert should be presented for the sole purpose of making money; but why not fill a double purpose and through a financially successful recital present great organ music and at the same time raise money for church charities, for organ funds, or any other worthwhile aim?

In my second article I shall go into this more fully and offer advice as to how to organize, successfully, an organ recital.

The average layman (who does not know better) is accustomed to think of the organ not as a concert instrument but as a factor of the church, an instrument to accompany anthems or for playing incidental preludes or postludes as part of a church service. He does not think of the organ as he thinks of the violin, the piano, and the voice. He does not know of the great masterpieces of organ literature (from the old masters to the modern) nor of the tremendous possibilities of the organ as a concert instrument. The day he does, we will find new and great audiences who will become interested in organ concerts just as a new and tremendous public has been

built up in the last fifteen or twenty years for orchestral music through our great symphonies in their cities or over the radio. The same applies to chamber music whose popularity has grown so very much in the last decade.

But the general public has to be educated—and who will educate it if not the organists themselves whose mission it is? Yet the organist must be interested enough to develop audiences who will come to hear virtuoso organists, and eventually hear his own concerts if he wants them to. It is a long process, but unless this is done, I am afraid that, generally speaking, the organ will never command the respect and interest it should and must command.

I have many times said in addressing chapters of the A.G.O. and other societies interested in the organ, that the real future of the organ concert resides in interesting the layman and the members of the music profession in general. Obviously enough, the organ profession is limited, and counting on organists only as patrons of organ concerts limits the possibilities too much. There is no reason why violinists, singers, pianists, and so forth should not hear organists as well as organists hear these other artists.

One will say immediately that the reason why it is difficult to make an organ concert a financial success is because many churches do not allow a ticket charge and that they have to depend upon a silver collection which generally brings such poor results. Many times I have seen some people attending an organ concert by a great master and dropping a few pennies in the plate at the time of the collection. I do not wish to minimize this difficulty, which is a serious one, but I know from experience that it can be overcome.

Churches are not the only buildings which have organs. There are hundreds of colleges, universities, and municipal auditoriums that have organs, and thousands of churches where an admission fee can be charged.

In the second article, regarding the future of the organ concert, I shall attempt to deal with this particular problem of how to organize an organ concert and this phase then will be fully covered.

III. AMERICAN GUILD OF ORGANISTS

This distinguished and worthwhile organization in the course of its existence has accomplished a lot to better the conditions and standards of the organ profession. Of course, I fully know the aims of the Guild are more concerned with raising the standards of the organist as a church organist than as a concert virtuoso.

I understand that its first function is to deal with the profession in its various aspects connected directly with the church service. Yet the organ concert plays, or should play, an important part in its functioning. By putting on organ concerts or presenting organists the Guild will work indirectly towards its ultimate goal. I have had many opportunities in the course of my extensive traveling to address meetings of Guild chapters and I have tried to impress upon them the important part organ concerts should play among their various activities.

Some chapters throughout the country have done remarkably well in this regard; some others are making worthwhile efforts which eventually will bring substantial results. Still other chapters, alas, are totally inactive, seem to lack all driving spirit, and their activities seem mostly confined to meeting once in a while for luncheon; it is important to notice that in these cities or towns organ concerts are commanding very little interest and respect—and it is not surprising, owing to the general apathy or fear of the organists. I could mention here a number of cities of importance where I find myself unable to book any concert organists. Let's take, for example, two big cities like Kansas City and Minneapolis. Why is it that in Minneapolis I can book, year in and year out, great American and foreign concert organists whose recitals are great successes, and that I repeatedly fail to book an organist in

Kansas City? Surely there are as many organists in Kansas City as there are in Minneapolis, and surely there are also good organs and great churches with large organs in Kansas City. I am led, or rather forced, to believe that the organ profession in Minneapolis is more alive and more interested in the welfare of the organ than the organ profession in Kansas City.

I take this opportunity to thank most heartily the national heads of the Guild, as well as the members of all those chapters throughout the country who have given me such splendid

cooperation in my endeavor. I have done my best to serve them rightly through these years of labor, and they can always count on me for whatever I can do. They have my profound gratitude and admiration, for I fully know their problems and difficulties.

To those who have been or still are deaf to my preaching of the organ gospel, I say:

There is still time to start. Look at what others are doing with success. Make the same efforts and you will obtain the same results, and benefit by it yourself in the long run.

Children's Choirs in the Church Plan

By RUTH KREHBIEL JACOBS

Volunteer Choirs: Article 9

NO field of church work offers more unplumbed opportunities than that of the children's choir. The Catholic church and the Church of England have used boys' voices for centuries, and have established definite technics of vocal training. But in the denominational churches, children's choirs are still in a state of experimentation, and have not even begun to approach their real possibilities.

In most cases where children are used in the services, the effect is to detract from the spirit of worship; but the congregation says the children are so sweet, and the director is apt to satisfy himself with that reaction.

The children's choir should not attract attention to the choir; it should be a channel, completely impersonal, through which a spirit of worship enters the service. Children who are trained to become a medium of worship will develop a respect for the church and the choir that is utterly impossible when the work of the choir is allowed to become to them an opportunity to show off. But when they develop a sense of responsibility to the minister and congregation, they make a unique contribution to the service and to the life of the church.

A children's choir is not easy to organize. If it is started by a general invitation to the whole church-school, the results will be very few applicants, or a group of children with rather low musical intelligence. For some unknown reason, the least musical are the first to enroll and the last to leave. An effective children's choir cannot be built out of a completely indiscriminate group. It is wiser to make the membership selective. A small selected group can do infinitely more than an unselected group, no matter how large.

When starting the choir, issue no invitations whatever until the project has had wide publicity. Use the church paper, if you have one; if not, send a letter to every family in the church, outlining the advantages the choir will offer the children. Get from the Sunday-school teachers a list of pupils they would recommend. Make the acquaintance of the music supervisor and invite his cooperation. Local papers are generally quite generous with publicity; perhaps they will accept a story on the new choir.

Be sure to hear individually every one accepted as a choir member, and keep a record of the data. A well-kept file should contain the following information about each applicant, whether accepted or rejected: name, address, telephone, name of parents, age, birthday, grade in day-school, general attitude, speed of reaction, range and quality of voice, and any unusual feature of voice or personality. The three most desirable characteristics are clarity and naturalness of voice, and intelligence. If the voices are all average, or above, one can start a choir with as few as twelve; but it is safer to start with a larger group, as some are certain to drop out.

Discussion of the much-discussed choirs based not on the utilitarian project of having them serve as vocal feeders for the adult choir or congregation but rather on the very definite contribution they can be made to make for the Sunday services.

The age range should not be too wide. The age span represented by the fourth to the eighth grade in school is about the limit of safety. If you are not crowded for time, you will find a preparatory group of first to third graders a fine way to build the choir. If your children's choir is very large, form the boys and girls into separate choirs, and rehearse them separately. If they must rehearse together, at least keep the boys and the girls in separate sections.

A children's choir should have as many boys as girls. Most boys think that choirs are sissy. You will have to convince them that singing in a choir is a real man's job. Hold up the men of the senior choir as models. If there is a good boychoir in the vicinity, take your boys in a body to attend a service there. From the musical journals you can glean notices about the famous boychoirs of our country. The history of music is replete with musicians who started their careers as choir boys. Recently the Vienna Boys Choir has been touring this country. If you have the opportunity, take your boys to attend a concert by such a choir. It is a long, slow, subtle process to build up a boy's respect for a children's choir, but it is a task well worth the effort.

Once the negative reaction to the choir has been conquered, an active pride in the work of the choir must be implanted. High standards must be set and constantly stressed. Those who do good work should be rewarded. There should be definite requirements, and definite awards. Some visible evidence of their record is a constant incentive. Keep an accurate record of attendance. A big chart recording each child's standing in the various requirements of the choir is a constant reminder and spur.

In our own choir school, each child must know from memory the words of the music to be sung. If one neglects to pass the memory test, he is not allowed to sing that Sunday. It is seldom that a child subjects himself to that disgrace more than once. Our children are also taught that it is a disgrace to disturb the service. There must be no restlessness or whispering; they are leaders in the service, and as leaders it is their job to set the standard. We teach them to take pride in perfection of detail; their processional must constantly grow smoother and quieter; they leave the chancel in an orderly quiet fashion; if their singing is under par, they are honestly ashamed; when they have done some difficult thing well, their pride is equally sincere. We use the incentive of public appearances to spur them on to their best efforts. Different or-

ganizations about the city are willing to engage the choir for short concerts. With the incentive of an audience, they readily agree that they must act like professionals—which means no carelessness and no excuses.

The great question with the struggling choir director is how to train the children's voices. There is very little precedent to guide him. With a selected group the problem of good tone is practically eliminated. The need is not for a system of voice-training that can be followed slavishly; but we do need to have a grasp of all the elements that go to make good group singing, and the power to use them intelligently.

With children it is impossible to work at one point relentlessly, after interest is gone. The first task is to arouse active interest, and the second task is to hold it. To do that, the director must be alert and resourceful. If he fails to get his point across by one method, he should be able to achieve his goal by some other method.

To get a children's choir to sing well means much more than producing good tone. Tone is only one of the elements of singing; other very vital considerations are diction, posture, phrasing, rhythm, breathing. These are all so closely related to tone, that the correction of any one of them may completely change the tone quality. Diction can be treated very simply with children. An untrained choir will generally sing with a rather flat blatant quality that lacks smoothness and ring.

They should be made to sing everything on a single vowel sound, until each phrase flows with smooth tone-quality throughout, no matter how wide the skips in the melody. I have found "oo" the best vowel for that purpose. Care must be taken that the tone produced is a rich, natural "oo," without any kind of vocal interference. A good "oo" will have a clear bell-like quality; a poor one will sound muffled. When the choir can sing a phrase smoothly on "oo," they should sing the words. They will soon notice which words fall out of the "oo" line. Be careful not to encourage exaggerated lip-formation for the "oo."

Seeing a fault is the first step in correcting it. Encourage the children to recognize their own mistakes and faults. Another common fault with children is a tendency toward heaviness; they will slide from one tone to the next, and the phrase will lack spring. When this happens, I increase the tempo decidedly, and have them sing every note of the phrase on a staccato "FUH." Care must be taken that the "FUH" does not become "FAH" which is too broad to allow the same concentrated bubble of tone produced by "FUH."

Frequently heavy singing is due to poor posture and consequently faulty breathing. If you do nothing more for your children than teach them habitual good posture, your time will be well spent. It is useless to attempt teaching good singing while tolerating bad posture; and it is foolish to preach good posture if the director is a bad example of his own sermon.

Breathing, as such, should not be taught to children. Encourage them rather to observe the following rules: no slouching; chin in; chest firm, especially at the end of a long phrase; as wide as possible around the lower ribs; never let anyone hear you breathe. When they automatically observe these rules, they will need no formal training in breathing.

How often do you hear children stop in the middle of a word for breath? That is due largely to carelessness, and the best way to correct it is to shame them into better habits.

Training a children's choir is not a distinct art, but an adaptation and simplification of the director's knowledge of voice-production in general.

As children learn readily by imitation, only a light clear voice should ever model for them. Men and altos and heavy sopranos should avoid singing for them. Use the children themselves as models. Do not always use the same ones. When the class grows inattentive, bring them back to alertness by having each one sing the phrase alone. Let the better voices sing first, to serve as an example for the poorer ones.

If there are some who are outstandingly bad, let one of the better ones sing the phrase quietly into his ear, then have the two of them sing it together. By the time you have gone around the class, they are sure to know the phrase quite thoroughly, and it is easy then to add some polish to their singing. Sometimes when a phrase presents difficulties which some of the class seem unable to master, I appoint a teacher for each one of them. It is rather an honor to be appointed teacher, and you can rest assured the teaching is done thoroughly.

Music for the children's choir should be selected as carefully as for the senior choir. There is not a great wealth of material obtainable. To find enough satisfactory material for a whole year's study demands time and much gleaning. Do not overlook any possible source of material. Sometimes you may find in the senior choir library, anthems that are adaptable for the children. Good translations of old chorales are splendid, but rare. Some of the arias, like Bach's "My heart ever faithful" and Mendelssohn's "If with all your hearts ye truly seek Me," enrich the children's musical life besides being good teaching material. In the Christmas carols there is a wealth of beautiful melodies. The mistake is frequently made of selecting music that is too easy. Now and then the choir should be given something that is a distinct challenge. But above all, all music that is doubtful in either musical or literary value should be firmly discarded.

Economizing on music is poor economy. Each child should have his own copy, and all copies should be in first-class condition. Mimeographed music may be just as legible as printed music, but it is not the same thing to the children; all too often it will be illegal copyright piracy. Personally, I do not care for collections. Although there are several good ones on the market, and the variety of material in them is excellent, to the children it soon becomes "the same old book."

It is hard to convince church authorities of the necessity for adequate equipment. They seem to think any kind of room, and any condition of piano will suffice. There are however several physical conditions the director must demand. There should be a place, and an hour reserved inviolate for rehearsals. The room should be in order, and attractive. No other organization should be allowed to schedule a meeting for the same hour if the meeting involves any choir members. No other organization should be allowed to schedule a meeting for the time and place reserved for rehearsal. The director must courteously but firmly hold to those two points. If he interrupts the regularity of rehearsals, he starts to break his hold on the children. Rehearsals should never be omitted without very good reason.

Rehearsals should be planned. The music to be studied should be selected well in advance. In fact, it is wise to form a general outline of the year's work during the summer. This procedure makes it easier to correlate the work. With the course outlined, much adaptable material one would otherwise overlook can be filed away. Each week the rehearsal work should be planned in detail. Which anthems are to be studied? What feature of each anthem will be stressed: learning, phrasing, diction, tone quality, breath control, pitch, flexibility? How much time will be reserved for technical training? Will you use active rhythmic exercises, or will you teach note values, time signatures, or give them some ear-training exercises? You will find that with a rehearsal plan, the work will progress much more smoothly, and more will be accomplished.

The year's work must have high points which will be a constant incentive to the children. It may be a concert, or a vesper service presented by the children alone, a Christmas cantata, or a carefully selected play in which they are encouraged to create costumes, scenery, and properties themselves. If the play revolves around some great event, or epic, or person, it can become a splendid teaching project as well as fine recreation.

The director who launches forth into children's choir work will find himself in the midst of a strenuous task, but a task that has distinct rewards. A children's choir means a source of fresh, routined voices for the church choir; it means a strong hold on the interest of many church families. The reverent, quiet self-control of the choir during services is so unusual in many Protestant churches that it brings prestige to the director responsible for that training. And finally, the work is still so new, that the man who does anything outstanding in that field has a splendid publicity agent for his own reputation.

(To be continued)

Organ in Elyria Baptist

By HOMER D. BLANCHARD

Built by M. P. Moller Inc.

BY the efforts of the Ladies Sewing Society of the First Baptist Church, Elyria, Ohio, a fine organ was purchased in 1875 from the firm of Johnson & Son, Westfield, Mass. The instrument was Johnson's Opus 458 and cost \$1500. It was placed in the old church (erected in 1839) and stood at the rear in a fully-exposed position, walnut casework protecting the two sides, the speaking front forming the face of the instrument. Of course the organ was blown by hand and the long pump-handle projected from one side of the case, the pumper being hidden from public view by a curtain.

When the present building was erected in 1883, it was deemed advisable to retain the organ in its original form. An organ chamber was accordingly planned to accommodate the instrument, casework and all. The pumper, usually one of the boys in the church, received one dollar a month for his services.

The original pitch was somewhat higher than 440. At about the turn of the century it was felt that the organ was making it too difficult for the sopranos; consequently the service-man, a former employee of the Johnson firm, was given the job of lowering the pitch. For those pipes that had been tuned with the cone before, he made slide-tuners of pipe-metal. Pipes that had been slotted for tuning were flattened by unrolling the tuners and then sealing them into place with strips of leather glued across the cuts. In some cases the stoppers on the stopped-basses could not be pulled out far enough, so that certain low notes were never in tune with the new pitch. Even the low notes of the Great Diapason in the front were glued up with strips of leather. This often caused trouble, since the glue would not always stick tightly to the metal, and the leather, stiffened by the glue, would vibrate against the pipe when it spoke, producing a most unpleasant buzz. The pipe-metal collars were hardly a success, since they had no spring or resiliency of their own to hold them firmly in position around the pipes. The upper octaves of the metal stops were, as a result, usually out of tune and very hard to tune in the first place.

When the writer began to use the instrument in 1927, it was in poor condition and the church could not see its way clear to do anything about it. It automatically fell into his care, and he alone kept it in some semblance of working order and tune until it was finally dismantled by him on May 12, 1938. The worst thing about the instrument was the fact that it could not be kept in proper tune. The author therefore undertook, in the summer of 1932, to make slide tuners of tin for all metal pipes and to clean all the pipework. This was entirely a labor of love, the church merely furnishing the tin. Although the organ has finally been dismantled after sixty-three years of service, the fine pipework has been preserved intact and is now the property of the writer who

hopes at some future date to make it playable again on a modern action.

JOHNSON OPUS 458

Built in 1875

V-12. R-12. S-12. B-0. P-617.

PEDAL		SWELL	
16	Bourdon 27w	8	Diapason tc 46m
GREAT			St. Flute 58w
8	Diapason 58m		Aeoline tc 46m
	Melodia 58w	4	Flute 58m
	Dulciana tc 46m	8	Oboe 58r
4	Octave 58m		Tremulant
	Fl. d'Amour tc 46wm		
2	Superoctave 58m		

Couplers 3: G-P. S-P. S-G.

Accessories: 2 fixed combinations for Great, 2 for Swell; Pedal Check; Blower Signal. In addition there were a 'Unison Bass' on the Great, and 'Stopped Flute Bass' and 'Oboe Bass' on the Swell.

[Younger organists may need to be told that the Pedal Check was merely a device that came up under the pedal keys so that the organist could grandiosely stand on the pedal clavier in full view of an admiring congregation. The Blower Signal was a stopknob used by the organist to signal the organ-pumper that it was time for him to go to work.]

The 3-17 Moller which replaces Johnson & Son is a tribute to the living in recognition of the twenty-five years of service as organist rendered by the wife of one of the donors. The present organist, Leo C. Holden, is a member of the organ faculty of Oberlin Conservatory.

The purists will note at once that the new organ makes a liberal use of unification and duplexing; the attempt was made to extract the utmost in flexibility from the material and means at hand. Nevertheless the plan provides a Diapason chorus on the Great, a minor chorus on the Choir, and a reed chorus on the Swell, which come off beautifully from the console, if not on paper, and a Pedal with plenty of variety and no mud.

The Great Diapason is kept large scale through its 16' and 8' octaves so as to provide not only a good 16' foundation but also a telling 8' Octave in the Pedal. It is only a very little louder than the Pedal Bourdon but possesses fine clarity and dignity. The rapid taper to 56 scale at C makes the stop a good one on the manual in its normal range. The Wald-floete has an open bass, providing definition without undue weight throughout the entire range. It is a shade more powerful than the Viola. The latter does double duty as a string and as a Diapason, but it is definitely a broad, singing string rather than a stringy Diapason. The Dulciana is silvery throughout and at 16' provides perhaps the most useful stop in the Pedal. It will be added to the Choir at 2' in the future, but the 2 2/3' seemed indispensable.

The Swell Diapason is made to do double duty at 8' and 4' and at the latter pitch is invaluable. This is an 85-pipe set so that 4' couplers act on the entire range of the 4' stop. The wood Rohrflöte has the characteristic pierced stoppers of the traditional Flute d'Amour, so that the question might be raised as to whether it is rightly named or whether Rohrflöte should not be reserved for the metal stop. At any rate this one has a round, clear tone without a trace of objectionable weight.

The family of strings is particularly useful, since the Celeste knob brings on only the Celeste rank and may thus be drawn with the Aeoline (at two pitches) the Salicional, or both to produce at least seven different string combinations with the Celeste rank. The Aeoline at 4' is perhaps not so noticeable with the other strings but it is a beautiful color-giver with any or all of the flutes.

It should be noted here that the Triangular Flute, which turned out to be a unit, started first merely as a good 4' companion to the Rohrflöte. Having made it that, it was

decided to run it to 16' and see how it would turn out. By using open Melodia pipes for the 8' octave and stopped-wood only for the 16' octave, Mr. Whitelegg was able to provide the good 4' flute that was originally demanded, an open 8' flute for both Swell and Pedal, and a 16' flute with distinctness and not a trace of mud throughout its entire range. Both the Nasard and the Flageolet are designed to function as color-givers, and as such compensate for the absence of one or more strictly solo reeds.

The crowning glory of the instrument is a Whitelegg Trumpet, playable at 16' in the Pedal and at 8' and 4' on the Swell. This stop tops the whole organ with its burst of color but is never noisy and makes an admirable solo voice. One must admit that the Pedal section is first and foremost a 16' section, since there is only one 8' stop that is not covered up when the couplers are drawn. But of the five 16's only the Swell Triangular Flute may be said not to belong to the Pedal. With the various 8' borrows there is certainly no monotony here.

In general the stoplist reveals these interesting points: there is no Harp, no Chimes, no Vox Humana. In fact there is only one reed in the whole organ. Of the seventeen ranks, four (all the flutes) are of wood. There are no mixtures, although it is to be hoped one may someday be added to the Great. Off-unisons are relied upon to provide color.

The old organ front was incorporated in the casework of the new instrument. The console is of the draw-knob type with remote-control combination action of remarkable speed and silence. The setter-mechanism is located in the blower-room. The console itself is so placed that the organist has every advantage for directing the choir, balancing organ and voices, and hearing both as they are heard in the auditorium.

ELYRIA, OHIO

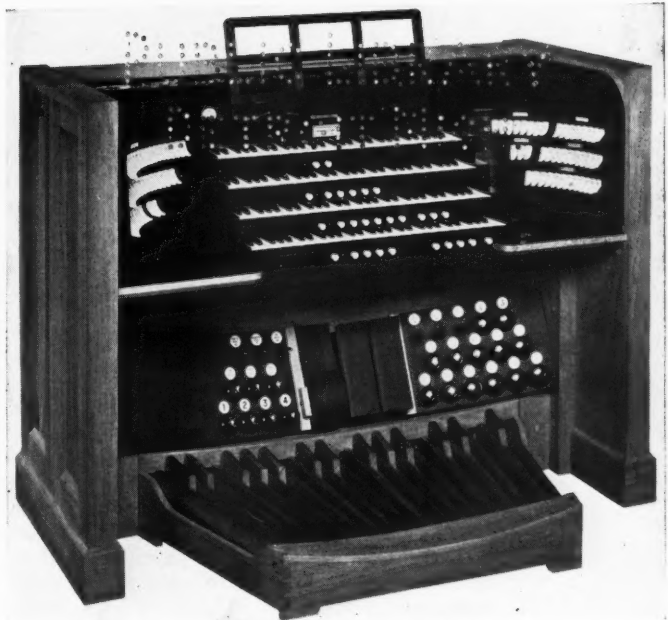
FIRST BAPTIST CHURCH
M. P. Moller Inc.

Specifications & Finishing, R. O. Whitelegg.
Organist, Leo C. Holden; *Consultant*, Homer D. Blanchard.
Dedicated, June 26, 1938, by Mr. Holden.

V-17. R-17. S-41. B-24. P-1224.

PEDAL 5": EXPRESSIVE: V-1. R-1. S-11.

- 16 Diapason (G)
BOURDON 7.14x9.8 44w
Triangular Flute (S)
Dulciana (G)
8 Diapason (G)
Bourdon
Triangular Flute (S)
Viola (G)
Dulciana (G)
4 Triangular Flute (S)
16 Trumpet (S)
GREAT 4": EXPRESSIVE: V-7. R-7. S-9.
8 DIAPASON 2/9m 1/4u 19h 73m16'
CCC-29 CC-39 C-56
WALDFLOETE 3.8x4.6 73w
Inverted mouths, open bass.
VIOLA 54 1/5m 73m
DULCIANA CCC-44 2/9m 97m16'
UNDA MARIS tc 56 1/5m 2/3t 61m
4 OCTAVE 57 1/4m 73m
Waldfloete
Dulciana
2 SUPEROCTAVE 71 1/4m 61m
Tremulant
Two prepared-for.
SWELL 4": V-9. R-9. S-14.
16 TRIANG. FLUTE CCC-5x5.14 97w16'
8 DIAPASON 45 2/9m 17h 85m
ROHRFLOETE 2.13x3.11 73w
Triangular Flute
SALICIONAL 58 1/5m 1/4u 73m
AEOLINE 64 1/5m 73m



WALKER & SONS CONSOLE

Note the German rollschweller (register-crescendo) left of shutter-crescendo shoes, and the curved rocking-tablet stops.

VOIX CELESTE tc 60 2/9m 61m

- 4 Diapason
Triangular Flute
Aeoline
2 2/3 NASARD 76 1/5m capped 61m
2 FLAGEOLET 72 1/5m 2/3t 61m
8 TRUMPET CCC-9" CC-4" 85r16'
4 Trumpet
Tremulant
Two prepared-for.

CHOIR: S-7.

- | | | | |
|---|----------------|-------|----------------|
| 8 | Waldfloete (G) | 4 | Waldfloete (G) |
| | Viola (G) | | Dulciana (G) |
| | Dulciana (G) | 2 2/3 | Dulciana (G) |
| | Unda Maris (G) | | Tremulant |
| | | | Two p-f. |

COUPLERS 24:

Ped.: G-8-4. S-8-4. C-8-4.
Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
Sw. S-16-8-4.
Ch.: S-16-8-4. C-16-8-4.

Combons 30: P-6. G-6. S-6. C-6. Tutti-6.

Combons on capture-system, mechanism remotely located; Pedal combons operated by manual combons optionally by onoroffs, and Great combons similarly operated from Pedal combons (which are operated in duplicate by hand and foot).

Crescendos 3: Great. Swell. Register.

Reversibles 3: G-P. S-P. Full-Organ.

Silencers 1: Tremulants off register-crescendo and full-organ reversible.

Cancels 5: P. G. S. C. Tutti.

Blower: 3 h.p. Kinetic.

CATHOLIC WHITE LIST

Booklet by Society of St. Gregory

• 7x10, 77 pages, paper-bound (St. Gregory Society, 75¢; obtainable through J. Fischer & Bro.). This is a compilation of music approved for Catholic services, and the selections are listed under proper headings, to be easily found. Each listing gives composer, title, voices needed, grade of difficulty, and publisher. Preface contains many important documents about church music, beginning with one from the 14th century, and including the all-important Motu Proprio of 1903 issued by Pope Pius X. How can any organist serve a Catholic congregation without such a document as this?

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

The Perfect Organ

Now that the American clarified organ has gotten hardening of the arteries—and at such a pitifully early age—we had better heed the warning of Senator Richards and change the name. It's then the American baroque organ. In fact, so far as my personal knowledge goes, it was truly the clarified organ only in a very few instances; in the others, hardness was more prominently a quality than clarity. Baroque fits better.

But I'm not giving up hope. That superb artist who first dug into the thing and did something genuine about it, Mr. G. Donald Harrison, will, if given the chance and the encouragement, yet produce the perfect organ upon which the artistic organist can not only achieve the marvelous richness of registrational effects such as Mr. Alexander Schreiner gets in his Salt Lake City Tabernacle recitals, but he'll get also what everybody wants him to get in the playing of a Bach fugue. The hard baroque organ already does the latter; it has not done the former. It can not.

The baroque organ can not play Karg-Elert's Soul of the Lake and we will do well to stop kidding ourselves that it can. To play Karg-Elert we must have a glorious mass of strings and woodwinds. There is no other way. That's why German organists couldn't play Karg-Elert and didn't try. They had nothing but the German baroque organ and realized its drastic limitations.

And once and for all let us establish the principle that because John does not like sugar in his coffee is no reason under the sun why George must be deprived of it. If a French Horn will ruin clarity—and granted that it certainly does, as does also the delectable Doppelfloete—we can solve the problem satisfactorily by eliminating the French Horn from the ensemble when we want to play that kind of ensemble music; but to eliminate it from the organ entirely is not a mistake, it's a blunder.

It is not only the spiritual and economic life of the organist that is here at stake; the organ-builder's economic life is even more critically in danger. The world of humans continues to consume millions of times more spoons of ice-cream than spoons of castor oil. May it ever be thus. We like things to look nice, to taste nice, and to sound nice.

Inasmuch as these pages established the trend toward clarification it is their right to discuss that trend. Mr. Harrison, by grace of superb artistry and a corporation management blessed with vision, made tremendous strides in organ design in a mere five years. But we were not able to clarify clarification to our readers. Tone cannot be defined by words; it must be heard to be understood. Mr. Harrison went to Germany and heard it. And understood. He understood its defects as well as its graces. The former he eliminated, the latter he duplicated and improved. And we got that magnificent Groton School organ.

Go back, if you are interested (and you ought to be if you make your money building organs or playing them) to our December 1935 magazine and take a look at the Groton stoplist. I've heard it; I know what I'm talking about. To make it a perfect organ I'd add a 16' soft Dulciana or Gemshorn to the Pedal, and the Pedal would then be complete. I

wouldn't touch the Great; it is magnificent. The Swell already has four 8' strings and two 4' strings; I would add only a true 8' Orchestral Oboe, imitating the original as closely as possible. The Choir already has three 8' strings, an English Horn, and a Clarinet; I would add only that most beautiful of all reeds, the French Horn. And keep the whole thing politely soft, not snortingly loud.

That adds but three registers; because the Oboe effect can be synthetically imitated we could omit the Orchestral Oboe if anybody's heart would be broken by such an addition. There is something I could not add to any organ—nor can anyone else do so short of a miracle unless they, like Mr. Harrison, have heard the best of the old German organs upon which Senator Richards has built up his clarity principle—and that is clarity. And there's the trouble.

We have all scrambled madly for clarification. Fortunately some of us have succeeded in eliminating the mud that marked almost every organ of the past few decades. It is relatively easy to tell how to eliminate the mud. First, get after those thuddy Diapasons and enrich them to the extreme of getting as many upperpartials into the tone as is possible, each voicer for himself; Dr. Boner is already showing some of the things to do in this direction. Second, omit the flutes, have not a Bourdon anywhere in the organ unless in the Pedal at 16' only; relegate the Doppelfloete to the Solo Organ where it belongs; depend upon an enlivened Diapason, or perhaps two or three in large organs, and build the rest of the 8' tone on string qualities instead of flutes; and put back the Clarinet, English Horn, French Horn, and Oboe; kick the Tubas out and use an Americanized (and civilized) French type of Trumpet from which all the old-style snarl has been eliminated. A snarling reed is useful only on an automobile to scare pedestrians. Retain all the baroque specification ideas Senator Richards has brought to the front; the organ world can never repay the Senator for his gifts in that direction.

In former decades the ensemble fought with itself; it had no cohesion; if we played an 8' and a 4', the 4' stuck out like a sore thumb. It still does in all but an exceedingly few instances. That was not because the 4' was too loud but because it was too small, and overblown. What to do? I believe the answer is to make the scale larger, lower the pressure, and blow it with a lot of wind, not a little. Then it can be added to an ensemble and even a Sherlock Holmes couldn't detect its presence by any obnoxious prominence such as it always had in past decades; instead it melts into the ensemble and becomes an inseparable part of it.

As to what an all-baroque division can do for organ music I suggest a close study of those superb organ recordings now available in albums from the fingers of, alphabetically, Mr. E. Power Biggs and Mr. Carl Weinrich. I hope we never again lose such qualities. And I hope just as frequently that, now that we've rediscovered these baroque graces, we do not grow equally foolish in opposite directions and allow them to kill all loveliness and warmth out of an organ. There's a lot of loveliness but no warmth at all in a little baroque division, or in an all-baroque organ.

Today we are having a new defect which hardly marked the older organs, and that's loudness, excessive loudness. There is nothing but vulgarity in loudness. I think the

explanation of how an otherwise acknowledged artist with discriminating ears can voice an organ that errs on the loud side is merely that the voicer's ears are constantly forced into close proximity to the individual pipe and soon grow accustomed to a persistent loudness no audience could stand. The result? That troublesome over-strength gets itself translated into the final organ in its permanent auditorium. I know various new organs that err in that direction; Groton is definitely not one of them. Groton is real art. Better go up and hear it.

The perfect organ of the future? First, complete clarity of tone, no matter what the stoplist. Second, perfect cohesion of ensemble—and there the Diapason family is ten times more important than all the rest of the organ put together; if the Diapason family, from 16' to top notes of the mixtures, does not melt into a smooth, gracious whole, nothing will make an organ of it. Third, restore immediately as worth their weight in gold all the beautiful strings and woodwinds developed, evidently, only in America during the past thirty years.

And then we'll have a glorious organ, and nobody need give a darn whether it's clarified, baroque, or what, for it will play Karg-Elert just as perfectly as it will play Bach. Speed the day.—T.S.B.

Flor Peeters, Belgian Composer

• American programs are beginning to show compositions by the comparatively unknown Flor Peeters. Musical Opinion, London, England's foremost monthly music magazine, gives some facts in an article by Eric C. Hemery.

Flor Peeters was born July 4, 1903, in Tielen, near Turnhout, in the north of Belgium. He studied music in the Lemmens Institute, Malines, and at the age of 21 was appointed organ professor, succeeding Oscar Depuydt, his teacher. His studies included also piano and Gregorian chant; his counterpoint teacher was Morteland. In 1923 he won the Lemmens-Tinel prize, and for a time studied with Marcel Dupre.

In 1925 he was appointed organist of St. Rombaut's Church, Malines; in 1931 he was appointed professor of organ in the Royal Conservatory, Ghent; and at the Tilburg Conservatory in Holland he appears frequently as lecturer on organ registration, composition, etc. His present posts (late in 1939) include Lemmens Institute, Ghent Conservatory, and the Cathedral, Malines.

Mr. Hemery mentions among his compositions, a Symphonic Fantasia that liberally uses Gregorian themes, published in 1925 by Bergmans (Tilburg, Holland); *Mystieke Avond* (Mystic Night), composed in 1926 and published by De Ring (Antwerp); and *Elegie*, published in 1936 (Lemoine, Paris).

Organ-Building with Walker in England

Quoting from a letter from Reginald H. Walker

• To correct any erroneous impression that the war has put a stop to organ-building in England, Mr. Walker furnishes some facts and figures. We quote from his letter of Nov. 30:

"As regards our firm [J. W. Walker & Sons Ltd., Ruislip, Middlesex] we are carrying on with a staff strength of 55. Since the war began, we have installed, on pre-war contracts, organs at St. Saviour's Church, London; St. Edmund's Church, South Chingford; Loughilly Church, Northern Ireland; Basingstoke Parish Church, Hampshire; and Enfield Baptist Church, Middlesex. We are now erecting a three-manual rebuild of 37 stops in Kettering Parish Church" that was opened Dec. 16 by C. D. Cunningham.

"Since the war commenced we have had orders for the straight rebuilds at Pershore Abbey, Worcestershire [3-49]; Bishop's Stortford Parish Church, Hertfordshire [3-49]; Remenham Parish Church, Oxfordshire [2-19]; and Monkton



ORGAN-BUILDING IN ENGLAND
Office of Walker & Sons in London with sandbag protection against Germanism; apparatus is fire-fighting, not anti-aircraft.

Hadley Parish Church, Herts [2-15]. We have also had several cleanings and renovations, and they continue to come in.

"The enclosed photograph may be of interest. It is of a new all-electric four-manual console that we have made and are now fitting up to the old organ at Buckfast Abbey, North Devon. It represents a small portion of what will at some future time be connected up to a very fine scheme of 70 to 80 stops. For the present this console will simply play the old organ, but it is all planned and made complete for the eventual instrument; meanwhile many of the stopkeys will be blank and others will have temporary labels. You will note the roller-crescendo pedal, the first we have done of this type.

"Another enclosure is a photo to give you a glimpse of organ-building in war-time. In part of our factory and in one office we are housing an Auxiliary Fire Brigade for the district. The picture shows these men and phone-girls ranged up with some of their kit outside our office. In spite of these little inconveniences and the drawback of black-out arrangements in the factory, however, we all manage to jog along and keep happy."

In an advertisement of the firm in Musical Opinion, J. W. Walker & Sons point out that "It should be realized that many of the most experienced and best craftsmen are beyond military age and that without support for organ-building they will suffer."

The two photos referred to by Mr. Walker are reproduced in these pages, with our thanks to him for the courtesy.—Ed.

Bach-Daquin Album by Mr. Biggs

Phonograph Recordings Reviewed

• Victor Album M-616 (\$4.50) presents E. Power Biggs playing four Bach choral preludes and two Daquin Noels on the Aeolian-Skinner baroque organ in Harvard's Germanic Museum, two disks, four sides. The music:

Bach, Awake the Voice is Calling

In Dulci Jubilo

Now Rejoice Together Dear Christians

Come Now Savior of the Heathen

Daquin, Noel sur les Flutes

Noel Grand-Jeu et Duo

This is the third album by Mr. Biggs on the little Aeolian-Skinner baroque organ, two of them produced by Victor; each recording seems to be just a little better than its predecessor—as it should be.

The first choral prelude is one of the easiest to understand and enjoy. The counterpoint played against the theme is gracefully done and when the theme itself comes in we have the complete choral prelude picture. Mr. Biggs plays with beautiful phrasing, true Bach rhythm (the most exacting in the realm of music) and fine balance, all of which the record captures remarkably well. Completing the first side of the first record is In Sweet Rejoicing, which we especially need in English if we are to interpret it faithfully. And Mr. Biggs

does. In spite of the strong flute colors that seem inseparable from the baroque organ, this choraleprelude, played in a sweetly rejoicing style, not fortissimo, is exquisite. Study Mr. Biggs' phrasing, and again his rhythm; this number alone is worth the price of a master-lesson.

The second side of the first disk gives Now Rejoice, a choraleprelude bubbling over with rejoicing, in which Mr. Biggs follows somewhat the pattern set by Gunther Ramin when he played it on his American tour—making it much of an eye-opener to the vast variety of choraleprelude texture; and Come Now Savior, one of the prayerful preludes. Both are beautifully done and fine examples of how to play Bach, though the strongly flute-like registrational limitations of the baroque organ serve better in the Now Rejoice than in the prayerful Come Now, where the warmth of strings is needed.

The second disk I prefer to reverse, playing the second side first. The Flute Noel shows off the organ at its best, opening softly with as much variety and beauty as limited resources are capable of, going through interesting variations, and ending on a climax. Full-Organ Noel is the best of them all, if there can be any best in this set of six. Notice how Mr. Biggs gets the echo effect of a three-manual organ, though having only a small two-manual. It begins softly, with surprising variety of color, and ends in a blaze of full-organ glory. If you don't like this record call in a psychiatrist.—T.S.B.



Those Mixtures

By ROWLAND W. DUNHAM

Associate Editor, Church Department

RECENTLY our good old friend T.S.B. made some rather pertinent remarks concerning Mixtures in organs. To all of which I find myself heartily in agreement.

Being one of the old school, brought up on smooth Diapasons, rich strings and reeds which were splendid tonal counterparts of the instruments whose names the stops bore, I cannot enthuse over some of the recent tendencies in organ-building.

The fashion of filling up each manual with mutations of various kinds has never appealed to my ears. Where the purpose was to offer certain various harmonics to produce the synthetic Clarinet, Oboe, English Horns, etc., the result has sometimes—not always by any means—been quite satisfactory. Just how superior this quality may be over the old-fashioned and discountenanced reeds I am willing to question definitely. When I read of some new organ of considerable size with few if any actual reeds, my feeling is always one of disappointment—and of satisfaction that my own instrument contains plenty of excellent reeds. Just what advantage it is to make your own reed effects with imitation stops is beyond an old-timer like myself.

The louder mixtures actually do just what our Editor says, namely "screech and scream to high heaven." Several years ago I heard Dr. McCurdy experimenting with a baroque design containing Diapasons, flutes, a string, and mutation stops galore. There was no 'expression' pedal. He played a number of compositions of Bach. Some of them sounded quite well, if you like a perfectly level tone at all times. But when all the mixtures were used in full-organ I must confess that it sounded excruciating to my unaccustomed ears.

A new organ I saw recently contained a big set of mixtures that made me blink. Even the Tuba Mirabilis was completely eclipsed.

Perhaps one should keep up to date. Perhaps I have not seen an ideal organ based upon the new plan. At any rate my ears have so far never been pleased with the brilliance of fortissimo mixtures nor has my ideal of tonal beauty been realized with synthetic or baroque effects.

A number of my friends have insisted that the new-dealers in organ-building make some compromises when they have supervised new instruments. I have been assured that in some cases a fine organ has resulted, with a magnificent ensemble, not too overpowering, and at least a few solo reeds. Probably many of my readers will agree with my old-fashioned views.

Mount Holyoke College Glee Club

Carol Concert, Town Hall, New York, Dec. 20, 1939.

• The girls' glee-club of Mount Holyoke College, South Hadley, Mass., this time established its position as one of our finest amateur choral groups. A program of twenty Christmas carols threatens to be monotonous, especially when confined to arrangements for women's voices; but Ruth Douglass (director) and her 113 Mount Holyoke girls made every one of the twenty a delight, and the whole an exceptionally well-formed program.

French, ar. H. Gaul, Sing we Noel

German, ar. H. J. Timothy, In Dulci Jubilo

Polish, ar. E. H. Geer, Hark Bethlehem

ar. D. S. Smith, Little Jesus

ar. D. S. Smith, Let us all be merry

English, ar. C. K. Scott, Nuns of St. Mary

ar. C. Lefebvre, Holy day holly

French, ar. C. F. Manney, Sing Noel

ar. D. S. Smith, Touro-louro-louro

ar. D. S. Smith, The shepherd boy

ar. D. S. Smith, Child Jesus sleeps

ar. D. S. Smith, Hurry here friends

ar. E. H. Geer, Ding-dong

Russian, ar. D. S. Smith, Rise O David

Spanish, ar. K. Schindler, Adoration of shepherds

ar. C. T. Tillinghast, The Three Kings

Appalachian, ar. R. E. Abbott, Jesus rest Your head

Sioux, ar. H. Gaul, Stars lead us ever on

Flemish, ar. D. S. Smith, The shepherds' song

Hungarian, ar. Z. Kodaly, Angels and shepherds

With few exceptions all choral groups are amateurs, hence the low standards of performance in choral music. But the Mount Holyoke club is an exception. Pronunciation—defective in all but current jazz singers—was almost perfect with these girls. The contralto section was grand—in its low notes, smooth range, tone quality, rhythmic response, interpretation, and technical ability. At times the sopranos were slightly breathy, but when holding such a tone as in the word 'know,' the tone cleared itself beautifully; otherwise the sopranos were as fine as the contraltos—which is saying a great deal.

They were robed in black & white church vestments, with no caps to spoil their heads. And they sang seated, save for

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New York City

the opening and closing numbers in each group; that avoided noise and confusion and there was not the least loss in any way. The music was all memorized, though the girls had text-sheets and a girl now and then would take a peek at an occasional word. I never saw a choral group so faithfully (and so pleasantly) watching the conductor; they didn't seem to be particularly responsive to conducting, but rather gave the impression of having been so thoroughly schooled in their work that it rattled off automatically—they did things that way because they were having a grand time doing it. And the audience had a grand time listening.

I never expect to hear a men's glee-club with a bass section the equal of the Mount Holyoke contraltos for low notes, range, even quality, and technic; nor with tenors capable of doing their upper notes as pleasantly and easily as these sopranos did theirs. Altogether it was very close to being an amazing performance. They did the most difficult unaccompanied arrangements with the greatest ease. Somebody in Mount Holyoke knows her business; presumably it is Miss Douglass. There were no vocal fads; it was fine choral music perfectly performed and beautifully interpreted. If music were as highly considered in educational institutions as football is, Mount Holyoke College Glee Club would be celebrated as national champions.—T.S.B.

Kilgen Associates Inc.

- With this issue the new organization launches itself in its own bid for its share of the nation's business in organ building and it is only fitting that the facts behind the scenes be recorded here; we confine it, of course, to information not already published in these pages. The following statements come from the new organization and speak for themselves.

Nov. 21 under court order the final assets of Geo. Kilgen & Son Inc. were auctioned, with a good representation of prospective buyers from both in and out of St. Louis; Kilgen Associates Inc., composed of more than thirty former employees of the old firm, bought more than 95% of all the assets of the old company. Most important among the purchases was the exclusive right to all dies and patents of the old firm, covering all the distinctive features of the former Kilgen organ, without which the new firm would not feel confident of its right to build the action and parts developed and owned by Geo. Kilgen & Son Inc. or supply such parts in its servicing of the organs built by the old firm.

Kilgen Associates in its own factory carries on the complete manufacture of organs, including the casting of metal for pipes and the winding of magnets, etc. The organization is closely cooperative in that its own workmen and employees

are also the owners, since it was their interest (and their money) which backed the company. An attractive folder lists 41 'associates' who comprise the new corporation, and gives the activity of each one, from assembler to worker on zinc pipes. All other facts of importance will be found on December page 405.

Your Income Taxes

- Professional people are entitled to show as deductions against their earnings not only the money spent for advertising but also the cost of subscriptions to magazines devoted to their profession; such subscriptions are recognized as essential to any professional person's successful conduct of his business or profession.

FOUR BEETHOVEN SONATAS

A booklet by Alexander Kelberine

- 5x8, 59 pages, paper cover (J. Fischer & Bro., \$1.00). The full title is The Four Famous Pianoforte Sonatas of Ludwig van Beethoven, and it's "an essay in analysis." From the preface, two quotations: "I am convinced that this Will to Destroy dominates outright not only the actions of whole nations, but of each individual." "A man of genius . . . must face the world of today with deepest apprehension, and in utter frustration."

"This will to destroy" is one half of it, the will to get without earning (thanks to the A.F.L., p.w.a.) is the other half. So let's turn back to Beethoven—"the clenched fist of Beethoven . . . like we turn towards the sun for warmth and light." It's about time our composers were thus turning. The will to destroy melody, the will to destroy harmony, the will to destroy rhythm—what a set of triplets they've been. I've been turning from Beethoven; I think I shall like him better, after this booklet.

The Sonatas dealt with are: Pathétique; Opus 27, No. 2; Opus 53, in C; Opus 57, in F minor. And there is a concluding chapter on the slow movements.—T.S.B.

LESSONS IN HARMONY: Bk. 3

A book by Arthur O. Anderson

- 5x7, 106 pages, cloth-bound (Birchard, \$1.25). It's an explanation, by text and illustration, of the violence imposed on music by modern composers when they are incapable of creating anything musically beautiful and therefore must do something atrocious to gain attention. The Author is not endorsing their ugly chords but merely defining them and showing how they are constructed. Finally there are two pages of definitions of such terms as atonal, aura-model, duodecuple, evaporation, etc.

Pomona College

Its organ and organist

- Pomona College, Claremont, Calif., made a double celebration Oct. 16, 1939, when it dedicated its new organ and presented William G. Blanchard in his new capacity as College organist and professor of organ, succeeding Dr. Joseph W. Clokey who resigned to become dean at Oxford University, as already told in these pages.

The new organ is the gift of Mrs. Appleton S. Bridges who with her late husband had given Bridges Hall of Music and Bridges Auditorium to the College.

Mr. Blanchard was born in Greencastle, Ind., completed highschool there,

graduated from DePauw University with the Mus.Bac. degree in 1930, and from the University of Michigan School of Music in 1933 with the M.Mus. He began church work with the College Avenue Methodist, Greencastle, in 1920; in 1930 he went to Centenary Methodist, Terre Haute, and for some years was also music supervisor in Sidney, Ohio. In addition he did a little theater work, and was demonstrator for the Wicks Organ Co. in 1928, doing radio work over WIL.

In 1936 he became instructor in music at Pomona and was advanced to his present rating in the fall of 1939. He married Mary Elizabeth Briggs in 1932 and they have two children, the elder already studying music.

He has several anthems and choruses published, others in manuscript, and an operetta, a Concert March for symphonic band, and seven transcriptions for the latter. Until the fall of the present year he retains his post as organist of the Thirteenth Scientist, Hollywood, where he has a 4-50 Moller; in addition to the new Moller in the College he also has the 4-97 Estey in Bridges Auditorium.

Mr. Blanchard's dedicatory program: Bach, Prelude & Fugue D
Corelli, Sarabande
Handel, Water Music: Air
Grieg, Notturmo
Boellmann, Suite 2: Andantino
Yon, Chromatico: Adagio Triste
Rogers, Son. 3: Capriccio

Whitlock, Fidelis
Karg-Elert, Corrente e Siciliano
Clokey, Jagged Peaks
d'Antalfy, Sportive Fauns

Stoplist of the new organ is the result of collaboration—Dr. Clokey, Mr. Blanchard, E. O. Shulenger of the Moller staff, Walter A. Allen, Ralph H. Lyman.

CLAREMONT, CALIF.

POMONA COLLEGE: BRIDGES HALL

M. P. Moller Inc.

Dedicated, Oct. 16, 1939.

Organist, Wm. G. Blanchard

V-51. R-58. S-106. B-49. P-3858.

PEDAL 5": V-6. R-7. S-26.

32 BOURDON 51

Bottom 5 quinted

16 DIAPASON 32

Bourdon

Flute Conique (S)

Contra-Viola (G)

Gemshorn (G)

10 2/3 Flute Conique (S)

8 PRINCIPAL 44

Bourdon

Flute Conique (S)

Gemshorn (G)

4 Principal

FLUTE 32

Gemshorn (G)

II SESQUIALTERA 64

12-17

16 BOMBARDE 10" 32

Trumpet (S)

English Horn (L)

8 Cornopean (S)

English Horn (L)

4 Clarion (S)

English Horn (L)

8 Chimes (L)



WILLIAM G. BLANCHARD
recently raised to rank of professor and head of
organ department of Pomona College

ECHO

16 Chimney Flute (E)

8 Chimney Flute (E)

Gemshorn (E)

GREAT 3 1/2": V-9. R-11. S-20.

UNEXPRESSIVE

16 VIOLA 5" 61

8 DIAPASON 61

ROHRBORDUN 5" 61

Claribel Flute (L)

Gedeckt (S)

Flute Conique (S)

GEMSHORN 5" 73m16'

Salicional (S)

Voix Celeste (S)

4 OCTAVE 61

FLUTE h 5" 61

Traverse Flute (L)

Fl. Triangulaire (S)

2 2/3 TWELFTH 61

2 FIFTEENTH 61

III MIXTURE 183

15-19-22

8 Cornopean (S)

4 Clarion (S)

8 Harp (C)

Chimes (L)

ECHO DUPLEX 4": V-5. R-5. S-9.

8 ENGLISH DIA. 73

CHIMNEY FL. 97-16'

GEMSHORN 85

4 PRINCIPAL 73

Chimney Flute

Gemshorn

2 2/3 Gemshorn

2 Gemshorn

8 MUTED TRUMPET 73

Tremulant

SWELL 6": V-16. R-20. S-19.

16 FL. CONIQUE 97

8 GEIGENPRIN. 73

GEDECKT 73

Flute Conique

SALICIONAL 73

VOIX CELESTE 73

4 PRINCIPAL 73

FL. TRIANG. 73

VIOLINA 73

2 2/3 Flute Conique

2 Flute Conique

II FLAUTINO 61

MIXTURE 122

12-15

IV PLEIN-JEU 244

12-19-22-26

16 TRUMPET 73

8 CORNOPEAN 73

OBOE 73

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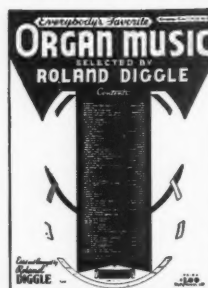
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 4 FLUTE D'AMOUR 73
Gemshorn
Dulciana
 2 2/3 FLUTE 61
Gemshorn
 2 *Gemshorn*
 8 TRUMPET 73
 CLARINET 73
 8 HARP 61
 4 Harp-Celesta
 Tremulant
 SOLO 8": V-6. R-6. S-8.
 8 CLARIBEL FL. 73
 GAMBA 73
 G. CELESTE 73
 4 TRAVERSE FL. 73
 16 ENG. HORN 10" 85
 8 TUBA h 10" 73
English Horn
 CHIMES 21
 Tremulant
 ECHO DUPLEX: V-0. R-0. S-9.
 8 *English Diapason*
Chimney Flute
Gemshorn
 4 *Principal*
Chimney Flute

Gemshorn
 2 2/3 *Gemshorn*
 2 *Gemshorn*
 8 *Muted Trumpet*
 Tremulant

COUPLERS 32:

Ped.: G-8-4. S-8-4. C-8-4. L-8-4.
 Gt.: G-4. S-16-8-4. C-16-8-4.
 L-16-8-4. E.
 Sw.: S-16-4. L-16-4.
 Ch.: S-16-8-4. C-16-4. L.
 Solo (L): L-16-4. E.
 Echo on Great, Great off.
 Echo on Solo, Solo off.
 Combons 72: P-8. G-8. GE-4. S-8.
 C-8. L-8. LE-4. Couplers-4. Tutti-20.
 Combon-Setter Lock.
 Crescendos 3: S. C. L. E. Register.
 Register-crescendo silences Vox, Harp,
 and Chimes on first contact; silences off-
 unisons on reaching mf; and silences
 "unessential soft stops" as the crescendo
 is further built up.
 Reversibles 10: G-P. S-P. C-P. L-P.
 L-G. Full-Organ. All Shutters to Swell
 Shoe. Harp Dampers. Echo on Great
 and Great Silenced. Echo on Solo and
 Solo Silenced.
 Onoroff: Manual 16' stops to Reg-
 ister-Crescendo.
 Cancel: Tutti.
 The bottom octave of the Harp re-
 peats the octave above; the 4' Harp-
 Celesta is full compass.
 Some of the pipework of a former
 organ has been retained in the new,

though not so much as was originally
 expected.

Leonard B. McWhood

American Composers: Sketch No. 52

• On Dec. 4 at Hanover, N. H., Mr. McWhood died of heart attack. He was born Dec. 5, 1870, in Brooklyn, N. Y., completed high schooling in Newark, N. J., and graduated from Columbia University in 1893 with the A.B. degree; in 1918 Dartmouth gave him an A.M. and in 1930 Columbia awarded him the University Medal. MacDowell was his teacher in theory and composition; he never studied organ but none the less is important in the organ world for his lone composition, though in other fields he was more active, with a cantata, operetta, choruses, songs, and piano pieces.

For a time he taught instrumental music at Vassar, later was head of the church-music department of Drew Seminary, and went to Dartmouth in 1918 as director of music, being advanced to professorship in 1919. He is survived by two daughters and a son.

His only published organ work:

At Evening (J. Fischer & Bro., 1930).

In manuscript he left a set of variations under the title The Radiant Morn. Though it is not the normal process for this column to appraise the compositions it lists, in this case we make an exception. At Evening is one of the

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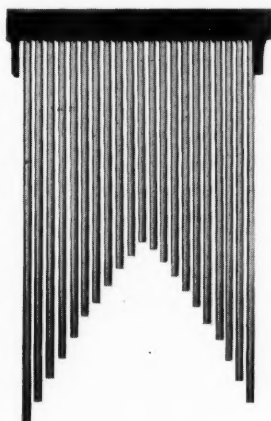
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This month's PROGRAMS

February programs will be published here next month if received by Jan. 15.

• **ROBERT ELMORE**

Holy Trinity, Philadelphia
Jan. 6, 13, 20, 27, 3:45
*Pagella's Sonata Prima
Russolo, Chimes of St. Marks
Bach, Prelude & Fugue C
Bossi, Ave Maria
Karg-Elert, Bouree et Musette
Yon, Italian Rhapsody
*Tombelle's Sonata 2
Bach, Toccata-Adagio-Fugue C
Saint-Saens, Elevation
Yon-j, Primitive Organ
Lemare, Polonaise
*Bach, Prelude & Fugue D
Concerto Ef
Aria F
Passacaglia
*Bach, Toccata & Fugue Dm
Ungerer-j, Frere Jacques
Remondi, La Goccia

Franck, Prelude-Fugue-Variation

Yon-j, American Rhapsody

Mr. Elmore will use vocal soloists, and his own choir in "Meistersinger" excerpts.

• **JOHN A. GLASER**

Lutheran Church of Savior, Brooklyn
Jan. 3, 10, 17, 24, 31, 7:55

*Milligan, Elegy; Allegro Jubilante;

Idyll; Russian Rhapsody.

*Bingham, Night Sorrow; Angus Dei;

Suite for Organ.

*Goldsworthy, Majesty; Fugato; Sketch.

*Russell-j, Bells of St. Anne

-j, Song of Basket Weaver

-j, Citadel at Quebec

*Ward, Moment Musicale; Solitude;

Scherzo-Caprice.

These conclude Mr. Glaser's series of preludial programs devoted to American composers.

• **EDWIN ARTHUR KRAFT**

Lake Erie College, Painesville

Jan. 7, 8:15, *American Program*

Miller, Paraphrase on Old Hymn

Ward, Humoresque

Mason, Passacaglia & Fugue

Loud, Thistle-down

Whitmer, Prelude on O Little Town

Dickinson, Andante Serioso

Lucke, Procession

Fry, Siciliano

Bergquist, Son.: Allegro Maestoso

Frynsinger, Scherzo Symphonique

• **ROBERT W. MORSE**

St. John's Episcopal, New York

Jan. 4, 14, 21, 8:00

*Morse's 'Symphony' Dm

Rubinstein, Music of Spheres

Handel, Water Music; Air

Widor, 6: Mvt. 1

*Guilmant, Son. 1: Int. & Allegro

Widor, 4: Andante Cantabile

Bach, Andantino

Sowerby, 'Sym.' G: Mvt. 2

Widor, 1: Meditation; 5: Toccata.

*Bach, Fugue Gm; Air D.

Lemare, Souvenir

Korsakov, Bumble-Bee

Widor, 5: Allegro Vivace

• **ALEXANDER SCHREINER**

Tabernacle, Salt Lake City

Jan. 14, 21, 28, 12:30 e.s.t.

Columbia System Broadcasts

*Diggle, Prayer of Peace

Schumann, Sketch Df

Bach, Come Sweet Death

*C.-Taylor, A Sonnet

Boellmann, Toccata Cm

Careless, O Thou Kind & Gracious

*Bach, Prelude & Fugue Cm

Beethoven, Adagio Cantabile

• **DR. ELMER A. TIDMARSH**

Union College, Schenectady

Jan. 14, 21, 4:00

*Bach, Holy Ten Commandments

Old Year Has Passed

Splendid Day Has Passed

Prelude & Fugue Am

Wagner, Meistersinger Act 3 Prelude

Prize Song

Dance of Apprentices

Isolde: Liebestod

Valkyries Ride

*Rossini, William Tell Overture

Korsakov, Scheherazade Suite

Clokey, Mountain Sketches:

Jagged Peaks; Woodland Idyl;

Wind in Pines; Canyon Walls.

Guilmant, Son. 1: Pastorale

Caprice; Marche Religieuse.

• **GEORGE WM. VOLKEL**

Emmanuel Baptist, Brooklyn

Jan. 15, 8:30

Bach, Come Lord Creator; Air G-String;

In Dulci Jubilo; Prelude & Fugue Cm.

Brahms, O World I E'en

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Dethier-j, Prelude Em

MacDowell-a, Water Lily

Weaver-j, Squirrel

Boellmann-xd, Gothic Suite

• **THOMAS H. WEBBER**

Idlewild Presbyterian, Memphis
Jan. 28, 4:00

Bach, Fantasia & Fugue Am

Lully, Air

Bach, Rondo-Gigue

Edmundson, All Through the Night

Imagery in Tableaux

Dethier-j, The Brook

Sibelius, Swan of Tuonela

Mendelssohn, Wings of Song

Vierne, 1: Finale

Ernest White's WNYC Broadcasts

• Having broadcast daily noon-hour recitals by Mr. White from the World's Fair, WNYC now undertakes a series of half-hour Thursday programs at 4:00, played in the Brooklyn Museum, Brooklyn, New York. The 3-34 organ was installed in 1929 by the Aeolian-Skinner Organ Co. (then known as Skinner Organ Co.) and was dedicated by Lynnwood Farnam; stoplist on August 1938 page 279.

The organ world is indebted to M. S. Novik, director of WNYC, for arranging the broadcasts of the classic programs of Mr. White, from an instrument that has already proved acceptable for broadcast purposes.

Mr. White's general plan for the series: Nov. 30 to Dec. 28, miscellaneous programs, interrupted by the Dec. 21 Christmas program.

Jan. 4, 11, 18, 25, Franck & Brahms.

Feb. 1, Early French.

Feb. 8, French, early 20th century.

Feb. 15, Early English.

Feb. 22, Contemporary English.

Feb. 29, Early German.

March 7, Contemporary French.

March 14, Early Italian.

March 21, American.

March 28 and April 4, Bach.

April 11, 18, and 25, "music forms particular to the organ," beginning with the Partita and Toccata, then the choralprelude, and finally the Passacaglia and Chaconne.

May programs have not yet been fully determined.

November and December programs are omitted as too late to be heard. WNYC broadcasts on 810 kc.

Jan. 4, 11, 18, 25, 4:00 e.s.t.

*Franck, Chorale 1, E

Brahms, 4 choralpreludes

*Franck, Chorale 2, Bm

Brahms, 4 choralpreludes

*Franck, Chorale 3, Am

Brahms, 4 choralpreludes

*Franck, Prelude-Fugue-Variation

Brahms, Fugue Afm

Franck, Pastorale

Feb. 1, 4:00 e.s.t., *Early French*

Dandrieu, Easter Melody

Marchand, Lentement

Couperin, Fugue on the Kyrie

Soeur Monique

Clerambault, Suite in First Tone

LaBerge Artists

• Dr. Nita Akin will give recitals as follows:

Jan. 29, Baltimore;

Feb. 4, Plainfield, N. J.;

Feb. 11, St. Thomas, New York City; and soon thereafter in Philadelphia.

E. Power Biggs gives recitals during January as follows:

3, Wilmington, Del.;

5, Charleston, S. C.;

8, Washington, D. C.;

11, Lindsborg, Kansas;

13, Wichita Falls, Texas;

15, San Antonio, Texas;

19, San Diego, Calif.;

21, Redlands, Calif.;

23, San Francisco, Calif.;

24, San Jose, Calif.;

27, Salt Lake City, Utah.

Claire Coci's January recitals are booked for:

7, Gainesville, Fla.;

9, Augusta, Ga.;

12, Raleigh, N. C.;

15, Baltimore, Md.;

21, Bristol, Va.;

23, Chicago, Ill.;

26, Little Rock, Ark.;

29, Fort Worth, Texas;

30, Austin, Texas.

Virgil Fox gives a recital Jan. 11 in Philadelphia and makes his tour in February.

Arthur Poister will give a recital Jan. 21 in Akron, Ohio, and make his eastern tour in March.



**Last month's
RECITALS**

A column devoted to programs of special character, or dedicating organs, or given by those who have made their names nationally known.

• ***IONA BURROWS**

Bruton Parish, Williamsburg

Purcell, Two Trumpet Tunes & Air

Handel's Concerto 10

Bach, Jesu Joy of Man's

In Thee is Joy

Handel, Largo†

Wesley, Gavotte†

Vierne, Clair de Lune

Dupre, Prelude Gm

Franck, Fantasie: Adagio

Schumann, Canon Bm

Sturges, Meditation

Widor, 5: Toccata

†Played on the Green organ (see Oct. T.A.O.) This was the first recital on the new organ.

• **ALLAN B. CALLAHAN**

University of Michigan

Walther, Prelude & Fugue A

Kellner, Was Gott tut

Brahms, Es ist ein Ros'

Franck, Prelude-Fugue-Variation

Karg-Elert, Pastel 3

Jongen, Priere

Messiaen, Apparition e l'Eglise

Michel, Passacaglia

• ***CLAIRE COCI**

St. John's Lutheran, Hagerstown

Bach, Prelude & Fugue D

My Heart is Filled

Now Rejoice ye Christians

Walk to Jerusalem

Buxtehude, Fugue C

Mulet, Noel

Karg-Elert, Prologus Tragicus

Dupre, Prelude & Fugue Gm

Daquin, Rondo

Miller, O Zion

Widor, 5: Toccata

• **DR. CHARLES M. COURBOIN**

St. Mary's R.C., Jersey City

Dedicating 2-32 Aeolian-Skinner

Handel, Occasional Overture

Couperin, Soeur Monique

Bach, Prelude & Fugue Am

Yon, Organo Primitivo

Franck, Cantabile; Pastorale;

Chorale 3.

Dupre, Cortège et Litanie

• ***MARCEL DUPRE**

Bruton Parish, Williamsburg

Bach, Toccata & Fugue Dm

Handel, Con. 3: Gavotte

Daquin, Cuckoo

Schumann, Canon Bm

Mendelssohn, Prelude Bf

Widor, 6: Allegro

Dupre, Berceuse; Fileuse.

Farnam, Toccata

Improvisation

"For Dupre's recital we could have sold at least a hundred more tickets than the 540 we did sell, which filled the church."

• **C. HAROLD EINECKE**

Park Congregational, Grand Rapids

Coke-Jephcott, Miniature Trilogy

Jacob, Vendanges

Gaul, Ave Maris Stella

Debussy, Clair de Lune

Sowerby, Requiescat in Pace

Einecke, Revery on Pilgrims

Vierne, Westminster Carillon

This was the first in the series being played the first Sunday afternoon of each month.

• **DONALD C. GILLEY**

Wesley Methodist, Worcester

Bach Program

In Thee is Gladness

In Death's Strong Grasp

In Dulci Jubilo

Old Year Now Hath Passed

Salvation Now is Come

Passacaglia

O Lord be Merciful

Toccata & Fugue Dm

• **CHARLES F. HANSEN**

First Presbyterian, Rushville

Meyerbeer, Coronation March

Nevin, Moonlight Serenade

Bach, Jesu Joy of Man's

Mendelssohn, Fugue G

Saint-Saens, Deluge Prelude

Martini, Gavotte F

Dubois, Toccata G

Wolstenholme, Answer

Delibes, Intermezzo

Breitenbach, Storm Fantasie

Voris, Praeludium

Pierne, Serenade

Massenet, Elegy

Boccherini, Minuet

Faulkes, Concert Overture Ef

Mr. Hansen in spite of blindness has been organist of the Second Presbyterian, Indianapolis, for 42 years.

• **CHARLOTTE LOCKWOOD**

Crescent Ave. Presb., Plainfield

Mendelssohn, Preludes Cm & G

Schumann, Canons in B & Bm

Franck, Chorale 1

Russell-j, Citadel at Quebec

-j, Bells of St. Anne

-j, Song of Basket-Weaver

-j, Up the Saguenay

• **C. ALBERT SCHOLIN**

Fourth Baptist, St. Louis

Dedicating Kilgen-Associates Organ

Palestrina, Prayer

Buxtehude, Prelude-Fugue-Chaconne

Bach, All Men Must Die

Toccata & Fugue Dm

Mendelssohn's Sonata 2

Torjussen, To the Rising Sun

Handel, Arioso

Schubert, Ave Maria

Bonnet, Romance sans Paroles

Borowski, Son. 1: Allegro

Saint-Saens, Swan

Karg-Elert, Harmonies du Soir

Wagner, Traume

Boellmann, Ronde Francaise

Widor, 5: Toccata

• **HAROLD SCHWAB**

Lasell Junior College, Auburndale

Organ & Two Pianos

Bach, Concerto for 3 Harpsichords

The Morning Wind, Branscombe

Day is Done, Lang

Five Eyes, Gibbs

The Star, Rogers
Mozart, Concerto Ef for 2 Pianos
We Pray Thee, James
Here Are We, Willan
Gloria, Mozart
Saint-Saens, Carnival of Animals
Albeniz, Spanish Rhapsody
Choral numbers by choirs of Union
Church, Waban.

• **ADOLPH STEUTERMAN**
Calvary Church, Memphis
Organ-Piano Concert

Yon's Concerto Gregoriano
Thome, Andante Religioso
Mendelssohn, Spinning Song
Ravel, Pavane
Debussy, Cathedrale Engloutie
Griffes, Scherzo
Bach-Gounod, Ave Maria
Sowerby, Medieval Poem

• **THOMAS H. WEBBER**
Trinity, Pass Christian
Dedicating Wicks Organ
Thiele, Chromatic Fantasia
Bach, Arioso; Tidings of Joy.
Clerambault, Prelude D
Tchaikowsky, Andante Cantabile
Handel, Con. 4: Allegro
Kinder, In Moonlight

Callaerts, Intermezzo
Faulkes, Ein Feste Burg
Handel, Largo
Rowley, East Wind
Edmundson, All Through the Night
Dubois, Toccata

Arkansas Teachers College
Dedicating 3m Kilgen
Bach, Fantasia & Fugue Am
Arioso

Mereux, Toccata
d'Andrieu, Air Tendre
Handel, Con. 4: Allegro
Edmundson, All Through the Night
First 'symphony'

Quietude du Soir
Boccherini, Minuet
Russell-j, Bells of St. Anne
Widor, 5: Toccata

• ***HARRY B. WELLIVER**
State Teachers College, Minot
Clokey, Cathedral Prelude
Bach, Three Sarabands
Edmundson, 7 Modern Preludes
Christ went up, Hageman†
Frazee, Chimes o'er the Lake
Mendelssohn's Sonata 6

†Soprano solo by Margaret White Welliver.

• **JULIAN R. WILLIAMS**
St. Stephen's, Sewickley
Hofhaymer, Fantasy
Bach, Fantasia & Fugue Cm
Handel, Con. 1: Andante
Franck, Cantabile
Boellmann's Gothic Suite
Sowerby, Carillon
Edmundson, Concert Variations

This is the first of the series of five programs the first Tuesday of each month, in the series of fifteen historical recitals started last year.

• **SEARLE WRIGHT**
West Presb., Binghamton
Purcell, Trumpet Voluntary
Couperin, Benedictus
Bach, Passacaglia
Karg-Elert, Legend
Rowley, West Wind
Lesur, Scene de la Passion
Gigout, Scherzo
Sowerby, Carillon
Durufle, Toccata

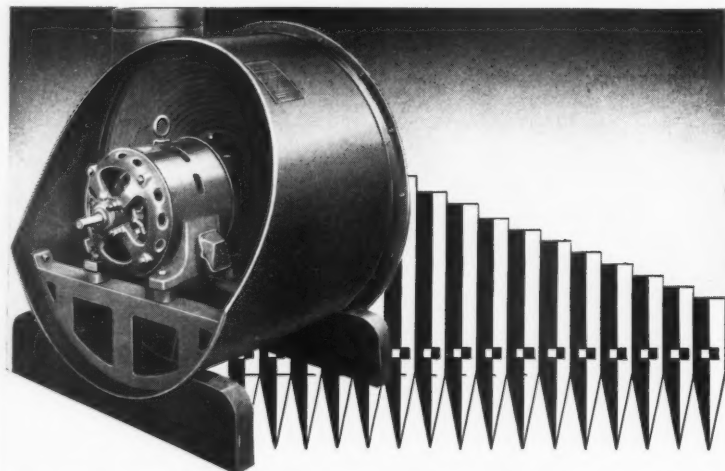


SERVICE PROGRAMS

• **DR. CLARENCE DICKINSON**
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Complete Service, Nov. 12
Davies, Memorial Melody
Hymn, Call to Worship, Prayer,
Lord's Prayer, Response and Psalter,
Gloria Patri.
Holy is the Lord, Spicker
Scripture, Presentation of a Memorial
Flag (7th Regiment).
In the Name of God, Willan
Children's Sermon, Hymn, Scripture,
Prayer, Offering.
Rest in peace, Schubert
Presentation & Consecration, Period of
Remembrance, Sermon, Hymn, Benedic-
tion, Choral Amen.
Elgar, Memorial Melody
Union Theological Seminary
Wesley-Family Musicale
o-v. C.W., Prelude & Air
We lift our hearts, J.W.
Behold the Savior, S.W.
Come O thou Traveler, Noble†
o-v. C.W., Meditation
Sing aloud, S.W.
Blessed be the God, S.S.W.
Lead me Lord, S.S.W.
S.S.W., Choral Song
†Text by C. Wesley.

• **ELDON HASSE**
First Cong., Oak Park
December 3, 10, 17
*He trusted in God, Handel
Lo in the time, Willan
**Bach, Son. 5: Allegro
Bach, Sinfonia to I Stand
Bach, With One Foot in the Grave
Bach, Siciliano
Bach, Passacaglia
*And the trees do moan, Gaul
Recitatives and Glory to God, Handel
**Bach, Pastorale
Russell-j, Bells of St. Anne
Hollins, Christmas Cradlesong
Melville, Adeste Fidelis Variations
*Carol of the Birds, Cain
For unto us, Handel
**Bach, O Hail this Brightest Day
Daquin, Noel
Kreckle, Silent Night
Edmundson, Toccata Von Himmel Hoch

Only the choral music is given for the morning services, and only the preludial organ programs for the evening forum services.



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• ARTHUR LESLIE JACOBS

First Cong., Los Angeles
October Choral Music
 Whitehead, Lord of our life,
 Ireland, Greater love hath no man
 Bach, Jesu joy of man's desiring
 Snow, Strong Son of God
 Franck, O Lord most Holy
 Diggle, Lighten our darkness
 Christiansen, Praise to the Lord
 W. F. Bach, No blade of grass
 Handel, Holy art Thou
 Bach, Now thank we all
 ar. Christiansen, Beautiful Savior
 Nagler, Make us strong

• DR. HAROLD VINCENT MILLIGAN

*Riverside Church, New York
Wagner Musicale
 Lohengrin Prelude
 Morning Hymn (Meistersinger)
 All praise to God (Lohengrin)
 b. It is the sinner's tear (Parsifal)
 World sick with sinning (Parsifal)

• G. DARLINGTON RICHARDS

*St. James, New York
Choral Selections
 Bach, Jesu Joy of man's
 Martin, Like as a father
 Webbe, Benedictus es Domine D
 Matthews, Benedictus es Domine Af
 Franck, O Lord most Holy
 Oakeley, Comes at times
 Richards, Benedictus es Domine C
 Martin, Awake put on strength
 Dickinson, List to the lark
 Chambers, Service in Af
 Tchaikowsky, How blest are they
 Foster, Souls of the righteous
 DeCoster, Benedictus es Domine F
 Macfarlane, Open our eyes
 Gounod, I am Alpha & Omega
 • THORNTON L. WILCOX
 *Bellevue Presbyterian, Bellevue
October Choral Music
 Priest, Surely God is in this place
 Bach, O Savior Sweet
 Holley, Come gracious Spirit
 Palestrina, Come Holy Ghost
 Dix, For Thy church
 Buck, Festival Te Deum Ef

• DAVID McK. WILLIAMS

St. Bartholomew's, New York
From November Services
 *Service in E, Parker
 These are they, Gaul
 *Service, Lefebvre
 What are these, Gray
 **Magnificat Bf, Stainer
 God created man, Davies
 Whispers of heavenly death, Williams
 Franck, Chorale Am

*Benedictus es Domine, Gaul
 Many watters cannot, Ireland
 **Magnificat, Whitfield

I will lift up, Sowerby
 O everlasting Light, West
 Hallelujah, Mozart

*Benedictus es Domine, deCoster
 Jubilate Deo, C.-Taylor

Whatsoever is born, Davies

*Te Deum Laudamus, Gray

Behold all flesh, Brahms

• JULIAN R. WILLIAMS

St. Stephen's, Sewickley

October-November Choral Music

Stainer, O bountiful Jesu

Harwood, Te Deum Laudamus

Schubert, Great is Jehovah

Stokowski, Benedicite Omnia Opera

Rachmaninoff, Glorious Forever

Noble, Souls of the righteous

Wood, And he showed me

Brahms, How lovely

Eyre, Sanctus & Agnus Dei

Willan, Te Deum Laudamus

D. McK. Williams, Darest thou now

ar. Kremser, We gather together

M. Shaw, With a voice of singing

• PIETRO A. YON

St. Patrick's Cathedral, New York

*Tombelle, Son. 2: Allegro

Cor Jesu mass, Bimboni

Ave Verum, Viadana

Jesu gentlest Savior, Lambillotte

Renzi, Toccata

**DiPietro, Theme & Variations

Tu Trinitatis, Turton

Ave Verum, Yon

Tantum ergo, Wiegand

Guilmant, March D

*Pastor amans, Chastelain

Solemnis Mass, Yon

Pagella, Toccata

**Liszt, Fantasia & Fugue on Bach

Adoro Te, Yon

Tantum ergo, Hamma

*Bonnet, Theme & Variations

Jesum Christum regem, Yon

Missa Jesu fortitudo, Yon

Widor, Toccata

**Tombelle, Son. Em: Allegro

Salve Regina, Yon

O quam suavis est, Yon

Tombelle, Son. Em: Toccata

George Fischer

• of J. Fischer & Bro. was awarded the Henry Hadley Memorial Medal in the spring of 1939 at the close of the sixth season of the National Association for American Composers and Conductors, the award being made for his "continued publication of American compositions." This should have been known six months ago; better late than never.

Bruton Parish, Williamsburg

• Those responsible for the idea of restoring a section of some proper city to its original colonial appearance, to give America the tradition it needs and cannot accent too much in these hectic days of rampant communism, had their idea carried a step further this Christmas, and Bruton Parish Church became the heart of America's Christmas celebrations.

"Garlands of living Christmas greens, the candlelight making a soft glow against the sacramental scarlet of the church hangings," old Bruton Parish presented a scene similar to its original days, and Mrs. Hollister Jones, organist, chose music such as must have been heard then—by Corelli, Purcell, Bach, Handel. Throughout the restored section of the city, "candlelit windows as evening shadows fell shed peace and joy upon a quiet corner of the world."

Dec. 17 there was a three-choirs festival, Mrs. Jones' choir being joined by Allan Sly's William & Mary College choir and Harriet Bozarth's Matthew Whaley public school choir. The program included such excellent hymns as "Adeste Fideles," "Silent night," "O little town of Bethlehem," etc., and Bach's "Break forth O beauteous," Pergolesi's "Glory to God," Bach's "O Jesu sweet" and "Jesu Joy of man's desiring," and other hymns, anthems, and carols. Mrs. Jones' postlude was Handel's Hallelujah Chorus.

Midnight communion was celebrated Christmas Eve and Jan. 7, 8:00 p.m., Epiphany will be celebrated in a 'feast of lights,' with an ensemble of 11 strings furnishing instrumental music; for this service Mrs. Jones has selected Corelli's Christmas Overture and will use the old Green organ.

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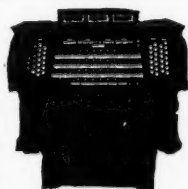
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EVENTS FORECAST

for the coming month

January

• Chicago: 12, 8:15, Bethuel Gross recital, St. James Church.

Los Angeles: 14, 4:00, W. Brownell Martin recital, "Themes & Variations," First Congregational; program Nov. page 377.

New York: Wm. A. Goldsworthy's Bach cantata series, St. Marks in the Bouwerie, Sundays at 4:00:

14: "Jesu Christ Thou Prince,"

21: "How Brightly Shines,"

28: "Lord is a Sun and Shield,"

Feb. 4: "Jesus Sleeps."

Incidentally the congregations are slowly increasing. This year attractive printed programs are used, with much of the cantata text printed.

New York: Willard Irving Nevins, Old First Presbyterian musicales at 8:00:

28: Bach's "B-Minor Mass," part 1.

New York: 7, 4:00, Dr. Henry F. Seibert recital, Holy Trinity Lutheran.

Sewickley, Pa.: 9, 7:30, Julian R. Williams recital, ninth in a series of 15 historical recitals.

Robert Elmore

• was guest artist Dec. 19 for the Matinee Musicale Club, Philadelphia, playing Handel's Concerto 5 with the Club's string ensemble, and the organ part of Handel's "Messiah," using the Everett Orgatron. Dec. 23 he was soloist for the Girard Trust Company's Christmas festival, playing a Hammond electrotone installed for the occasion.

Robert Elmore

Concert Organist

Management: Richard Copley
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Richard Ellsasser

• Real prodigies in the organ world are rare, which makes the budding career of Richard Ellsasser, only 13 years of age, the more remarkable. Backed by a father who appreciates the possibilities as well as responsibilities of Richard's career, the young lad's current recital engagements are:

Nov. 26, Lakewood, Ohio

Dec. 7, Painesville, Ohio

Dec. 14, Avon Lake, Ohio

Jan. 7, Willoughby, Ohio

Jan. 31, Miami, Fla.

Feb. 2, St. Petersburg, Fla.

Feb. 12, Baltimore, Md.

The Jan. 31 Miami program:

Franck, Chorale Am

Karg-Elert, Soul of Lake

d'Andrieu, Fifers

Bonnet, Concert Variations

Bach, Toccata-Adagio-Fugue C

Saint-Saens, Swan

Russell-j, Bells of St. Anne

Stoughton, Chinese Garden

Mulet, Thou Art the Rock

Since many touring artists use the same program virtually all season, it is interesting to note that the following selections were used, in addition to only four from the Jan. 31 program, on three other recent recitals just listed:

Tchaikowsky, Andante Cantabile

Boellmann, Ronde Francaise

Wagner, Pilgrims Chorus

Bach, Toccata & Fugue Dm

J.C.F. Bach, Gigue Rondo

Strauss, Reverie

Yon-j, Primitive Organ

Vierne, Carillon

Franck, Piece Heroique

Widor, 5: Toccata

Bach, Prelude & Fugue Cm

Schubert, By the Sea

Beethoven, Minuets in Ef & G

McKinley-j, Cantilena

Wagner, Dreams

Toselli, Serenade

Daquin, Cuckoo

Wachs, Pastoral

Such expanding repertoire shows commendable traits and argues well for the young lad's future if he but continues as he has begun.

Kilgen Organ Co. Notes

• Installation of a 3m has now been completed in State Teachers College, Conway, Ark. The instrument was the one formerly installed in the old Kilgen studios upon which many organ rolls were made by Dr. Charles M. Courboin, Dr. Edward Eigenschenk, Pietro A. Yon, and others. In the College it is installed in two chambers on either side of the stage; the work was done by the Company's Tulsa branch. It is due for formal dedication this month.

William H. Barnes

MUS. DOC.

ORGAN ARCHITECT

Organist and Director

FIRST BAPTIST CHURCH, Evanston

•

Author of

"CONTEMPORARY AMERICAN ORGAN"
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E. O. Shulenberg

• of the M. P. Moller office, one of the executive geniuses of the organ world, was badly injured Dec. 7 in an automobile accident which demolished the car but couldn't do more than temporarily incapacitate the man—he's made of sterner metal. Mr. Shulenberg was taken to the Gettysburg hospital with a broken left arm, three broken ribs, and a lot more scratches and bruises than could be properly called comfortable. However, his indomitable will got him out of bed for a few hours each day less than a week after the accident, and at the present writing the doctors promise him an early return to his home in Hagerstown.

American Conservatory Notes

• Van Dusen Club gave a program Nov. 14 including solos for organ, piano, and cello, the following duets for organ and piano:

Bach, Jesu Joy of Man's

Clokey, Scherzo

Demarest, Rhapsodie

Grieg, Adagio

Schumann, Romance and Scherzo

Guilmant Organ School

• opens its course of lectures by Grace Leeds Darnell on children's choirs Jan. 25 at 9:15 a.m. The course, though a regular part of School curriculum, is also open to those who want to enter only for children's choir work.

Cantatas & Oratorios

• Bach's "Christmas Oratorio" was given Dec. 15 by the Mendelssohn Club and St. Peter's choir, with 40 members of the Philadelphia Orchestra, Harold W. Gilbert directing, in the Academy of Music, Philadelphia.

Bach's "Rejoice Beloved Christians," Dec. 10, Baldwin-Wallace Conservatory, Berea, Ohio, Carleton Bullis directing the College choir and string ensemble.

Bach's "Sleepers Wake," Dec. 3, First Presbyterian, Passaic, N. J., Mary Ann Mathewson directing the Oratorio Choir of 80 voices, Marshall Bretz guest organist.

Handel's "Messiah," Dec. 3, Brick Presbyterian, New York, Dr. Clarence Dickinson. Saint-Saens' "Christmas Oratorio," Dec. 10, Dr. Dickinson.

Verdi's "Requiem," Dec. 3, Covenant Presbyterian, Cleveland, Charles A. Rebstock.

Weber's "Jubilee Cantata," Nov. 26, Holyrood Church, New York, William Hamilton.

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Dr. Marshall Bidwell

• believes in patronizing home industry and accordingly appointed Pittsburgh organists exclusively to substitute for him in the Carnegie Hall recitals following his Nov. 16 fall in his own home when he fractured the left arm-bone just above the wrist. Earl B. Collins, Charles Pearson, Russell Wichmann, and Julian R. Williams were selected by Dr. Bidwell to do the first month of substituting. Substitutes were also appointed to take care of Dr. Bidwell's Third Presbyterian. Dr. Bidwell expects to be in harness again early in the new year.

Bartow, Florida

• A junior-choir Christmas festival was given Dec. 10 by Mrs. Clyde Gibson and her 38 boys and girls in the First Baptist. Mrs. Gibson and Mrs. John Reade first interested themselves in junior choirs through the 1938 summer course of Grace Leeds Darnell in Tampa, and the festival was the result of the training and inspiration received then. In addition to simpler things, the juniors sang Voris' "When I view the Mother," Kopp's "Cradle Hymn," Lefebvre's "Christmas Eve," Dickinson's "Come Marie Elisabeth." The program included a note printing the names of 21 boys and girls "having a perfect record for the month, thereby earning the privilege of wearing the Service Medal tonight."

Marshall Bidwell

Organist and Musical Director

Carnegie Institute

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CONCERT ORGANIST

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Dr. Ray Hastings

• has resigned from Temple Baptist, Los Angeles, after 28 years of service, and has been appointed to a Christian Science Church in South Pasadena, Calif.

A. G. O. Notes

• Buffalo chapter has printed its entire season schedule on an attractive four-page folder that fits neatly into the wallet or pocket. The first meeting announced was that of Sept. 25 and the last is the April 28 recital by Esther Elling. The annual service was held Dec. 5 in Parkside Lutheran. Jan. 22 Melville Smith will address the chapter on French and German organs.

Indiana chapter presented Bernice Fee Mozingo in a program Nov. 15 in Irvington M.E., playing Schehl's O Holy Jesu, Franck's Chorale Bm, Bach's Prelude & Fugue Gm, and Karg-Elert's Symphonische Chorale, with the choir also in works by Arkhangelsky, Kopyloff, Edmundson, and Miller.

Los Angeles chapter gave a musicale Dec. 4 in Pomona College; Leslie P. Spelman played Bach, Purcell, DeLamarter's The Fountain (ms.), and Miller's O Zion; Wm. G. Blanchard played Karg-Elert, Stravinsky, and Yon's Sonata Chromatica first movement; Ralph H. Lyman directed the Pomona College choir in Bach, Shaw, Rowley, and Mr. Blanchard's "From the morning watch."

Pennsylvania chapter held its annual Christmas party Dec. 27 in the First Unitarian, Philadelphia. Bach's "Coffee Cantata" was given by the Haines Marionettes.

Western Pennsylvania chapter presented Edwin Arthur Kraft in recital Dec. 6 in the Church of the Ascension, Pittsburgh, assisted by Ascension choir. Mr. Kraft opened with four Bach and then gave an American program—Cole, DeLamarter, Bingham, Bedell, Barnes, Shepherd, Sowerby, interrupted by Weitz's Symphonie Piece. The anthems were D. S. Smith's "Blessed are they," Stoughton's "Sing aloud," and Whiting's "They that wait."

Junior-Choir Contest

• The New York F.M.C. has postponed its annual junior-choir contest to Jan. 20; organists whose choirs are participating will be: Jean Cameron, St. Mary's, Auburndale; Bella Coale, Fort George Presbyterian, New York; Mrs. Elizabeth B. Cross, First Baptist, White Plains; Grace Leeds Darnell, St. Mary's in the Garden, New York; Mrs. Howe, First Methodist, Rockland Center; Anne W. Merritt, Summerfield Methodist, Port Chester; Herbert Stavelly Sammond, First Dutch Reformed, New York; Ada L. Smith, First Presbyterian, Spring Valley; Edna Wychoff, Vanderveer Park Methodist, Brooklyn.—G.L.D.

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Mirandas to Lincoln College

• Max Garver Miranda, head of the music department at Beloit College, has been appointed to similar position with Lincoln College, Lincoln, Ill., Mrs. Miranda becoming head of the voice department—at Beloit she conducted the College Choir. For their first faculty concert at Lincoln Mr. Miranda played works of Handel, Bach, Wagner, Fletcher, McAmis, Nash, and Widor, playing also a Beethoven sonata on the piano; and Mrs. Miranda sang solos by Handel, Schumann, Reimann, Charpentier, Schubert, Barnett, Crist, and Rummel, with a song of her own, "Symbol."

Mr. Miranda won his B.A. and Mus.Bac. degrees at Northwestern where Mrs. Miranda also graduated and taught on the faculty. Both have taken special courses in Fontainebleau and Salzburg.

Symphony Prize

• Juilliard School of Music, New York, announces a competition for symphonic work by native or naturalized American citizens; competition closes Feb. 1, 1940, and the winner will have as his prize the publication of his composition, paid for by Juilliard, he to retain all royalties, copyright ownership, etc.

Rome Prize

• American Academy in Rome, 101 Park Ave., New York, again announces its annual competition, though if the general politician-made wars get too bad the Academy will cancel, transfer, or postpone the scholarships. Competition is open to unmarried men not over 30 years of age, citizens of U.S.A. Winner gets \$1250. annually for two years, with additional \$300. for transportation. Full details from the Academy.

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Aeolian-Skinner Installations

• The Aeolian-Skinner Organ Co. has issued an 8-page folder giving a list of instruments completed during the last ten years, including those now being built. New York heads the list with 58 instruments, 23 of them in New York City; 28 states are represented, with the District of Columbia, Hawaii, Canada, and France. There is a separate list of Aeolian-Skinner organs in educational institutions, beginning with the great instruments this organization built for Harvard, Yale, and Princeton, and ending with Occidental College, Boston University, and the Longy School.

Church Concert Series

• Bethuel Gross of St. James M. E., Chicago, is presenting a concert series of monthly programs. The series began with a faculty concert (Mr. Gross' assistants in the elaborate St. James Choir School) by two pianists, violinist, cellist, soprano, contralto, and monologist. The December concert was his own Christmas oratorio, "The Mass of Christ." Remaining events will be announced each month in the events-forecast column.

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William J. Marsh

• has issued a new Christmas song, entitled "Night of peace," published by McLaughlin & Reilly.

Wagner Dictionary

• H. W. Wilson Co. issues A Richard Wagner Dictionary, by Edward M. Terry, \$2.25. It provides ready reference to everything pertaining to Wagner, his compositions, the characters in his operas, etc.

Andy Anderson

• formerly quite successful as organist and conductor of small theater ensembles in and around New York City, died Nov. 24 at his home in Queens, New York City, of heart attack at the age of 41. Though not widely publicized by the theaters he was none the less one of the few true artists in the trying business of making music seven days a week. He is survived by a daughter, 15, and son, 14.

Mark Andrews

• died Dec. 10 at his home in Montclair, N. J., after a short illness. He was born in England in 1875, studied with the organist of Westminster Abbey, came to America in 1902 and settled in Montclair where he was organist of St. Luke's till 1910 when he went to the First Baptist, going to the First Congregational in 1920 where he remained. He was prominent as glee-club conductor. His humorous monologues at the piano were the highlight of any occasion at which he could be persuaded to give one. He is survived by his widow and son.

Mr. Andrews wrote many compositions for voices, and a Sonata for organ (G. Schirmer, 1908), a delightful Venetian Idyl (Schirmer, 1919), and pieces for other instruments. The Idyl should be in every repertoire where musical beauties are still appreciated, but Mr. Andrews' masterpiece would probably be his song, "In Flanders Fields" (Huntzinger & Dilworth) written to Col. McRae's famous verses.

(One authority says Mr. Andrews was born in Gainsborough, Lincoln; another says he was born in Erith, Kent. For the sake of an accurate record, to be completed in our next issue, we ask any reader who knows to say which is correct.—Ed.)

Artur Bodanzky

• died of arthritis Nov. 23 in a hospital in New York City. He was born Dec. 16, 1877, in Vienna, graduated from the Vienna Conservatory, joined the orchestra of the Vienna Court Opera, and continued his studies in composition. He began conducting operettas at an early age with inferior resources, later becoming assistant to Gustav Mahler. He was brought to America as conductor of German operas at the Metropolitan Opera, New York, in 1915. For some seasons he took on the additional duties as conductor of the Society of Friends of Music, New York. He is survived by his widow and daughter.

Ellis C. Hammann

• died Nov. 21 at his home in Philadelphia of heart attack at the age of 63. He was born in Bethlehem, Pa., and for many years was organist of Calvary Methodist, Philadelphia.

Ernest Schelling

• died Dec. 8 at his home in New York of cerebral embolism. He was born July 26th, 1876, in Belvedere, N. J., first appeared in public as pianist at the age of four,

entered the Paris Conservatory at eight, played for Johannes Brahms who noticed not only his genius but also that his health was in danger, which it was, with the result that at sixteen he had to return to America, abandon concert work and turn to teaching. He was able to return to concert work but again had to abandon it, and later an automobile accident added to his worries; he then turned to composition, with not a few excellent works for orchestra to his credit, though his greatest fame in recent years was as conductor of the famous orchestral concerts for children in New York. His hobby was collecting weapons of war. In Switzerland he maintained a second home, with Paderewski as his next-door neighbor. His first wife died in 1938. He is survived by his widow, whom he married a few months ago, and a brother and sister.

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V—VOICE: An entity of tone under one control, one or more ranks of pipes.
R—RANK: A set of pipes.
S—STOP: Console mechanism controlling Voices, Borrowers, extensions, etc.
B—BORROW: A second use of any Rank of pipes (Percussion excluded).
P—PIPES: Percussion not included.
DIVISIONS
A—Accompaniment h—harmonic
B—Bombarde hc—high C*
C—Choir l—languid
D—Antiphonal m—metal
E—Echo m—mouth-width
F—Fanfare mc—middle C*
G—Giant o—open
H—Harmonic pf—prepared for
I—Celestial r—reeds
L—Solo rs—repeat stroke
N—String 2r—two rank, etc.
O—Orchestral s—scale
P—Pedal s—sharp
R—Gregorian s—spotted metal
S—Swell s—stopped
T—Trombone sb—stopped bass
U—Rückpositiv ss—single stroke
V—Positive t—tapered to
Y—Sanctuary t—tin
h—bars t—triple
h—bearded to—tenor C*
h—brass u—cut-up
bc—bottom C* uo—upper C*
c—copper unx—unexpressive
c—cylinders w—wind-pressure
cc—cres. chamber w—wood
d—double z—zinc
f—flat "—wind pressure
fr—free reed "—diam. of pipe
h—halving on "—pitch of lowest pipe in the rank

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4.12x5.14—Size of wood pipe in 16th-inch fractions, thus 4 12/16 x 5 14/16, or 4 3/4 x 5 7/8.
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